MUSICAL COURIER

"Larry," Doris, Lawrie, and Beth.

FAMILY FESTIVAL

The Glenora Festival, founded by Lawrence Turner, his wife (Doris Hevener Bolvig), and daughters, gives new life to an old American custom—family music-making.

By MARY CRAIG

A FEW years ago a gifted family of musicians, discovering that vacation pleasures could not possibly absorb their abundant energies, pooled their talents, enthusiasm, and generosity to inaugurate the Glenora Music Festival in a hastily converted barn in the beautiful Finger Lakes region of New York State.

The first unpretentious, though musically distinguished, recitals programmed by Doris Hevener Bolvig and Lawrence Turner, with the assistance of their two daughters, were conceived as pleasant interludes in an exhibit of paintings which the "Bolvigs" sponsored for a neighborhood artist. In its current (fifth) season, the informal series has developed through audience response into the notable Glenora Festival. In the Music Grove and "Shell" eminent singers and instrumentalists perform on the week-ends of July 28-29 and Aug. 4-5, while between-times "hangs" a varied display of contemporary paintings.

Doris and "Larry" combine talent and musicianship of high caliber in their Festival promotion plus a rarer quality, willingness to cope with the drudging details invariably connected with an important venture of this kind.

Doris Hevener Bolvig holds an enviable position in the concert pianist-teacher field. She has played professionally since her 12-years-of-age debut. After graduating from the Eastman School of Music, she made an acclaimed "grown-up" debut with the Rochester Philharmonic under Howard Hanson. Despite, or perhaps spurred by the complications of a home, family, and her keen interest in academic work, her career has continued—solo and joint recitals throughout the eastern United States; program direction (as last season, for Lakemont Church on Seneca Lake, N. Y.); and as soloist at the American Music Festival in the spring of this year. (The Hour of Chamber Music program at this festival was sponsored by Mu Phi Epsilon, of which she is a member. Greetings, sister!)

Some of Doris Bolvig's keen interest in things musical is focussed on the Roosa School of Music in Brooklyn, a unique cooperative organization administered by the School Association. This alert group, comprised of the faculty, patrons, parents, and the adult students, forms a consultant-management committee of widely ranging views adaptable to beginners (young or adult), avocationists, instructors, and career artists.

Every good music school exults over the discovery of potential talent, but the Roosa School of Music goes further. While scholarships are available to the eligible gifted student, considerable attention is given to fostering music in the home. This interest goes back to the roots of American home-building, and I am certain that Doris, conscious of the group music available with her husband and two talented daughters and the pleasure they (and audiences) have had, has used her influence in the Roosa School along these lines. She says that she is fortunate in her connection with the outstanding faculty of the school, founded so ably in 1940 by John King Roosa, eminent violinist. We think the School is lucky too for having Doris, as are also the Women's Committees of the Brooklyn Philharmonia and of the Boston Symphony Orchestra Concerts in Brooklyn—all of which profit by her cool intelligence.

Heading the Bolvig family is tall, handsome Lawrence Turner, who charms an oratorio or an opera audience equally with his personality and his wide-ranged bass-baritone voice. "Larry," as most people soon call him, is probably as daring in his recital programs as he was during his three years with the U. S. Army in the European Theatre. From that "tour" he returned with what the boys call "fruit salad." (Among his decorations are the Legion of Merit, the Bronze Star, the Order of the Purple Heart, the European Campaign Medal, Army Occupation Medal, the Decoration of the Armée Française, the Order of the British Empire, and the Belgium Order of Leopold II.) We think his courage is exemplified even more by daring to program fine art songs that have been discarded by vocalists a bit snobbish in repertoire selection, and also in fearlessly testing new material and unusual arrangements. (He is doing, for example, a group of bass-baritone songs with flute obbligato, a scoring that sounds tricky to us.)

Lawrence Turner never misses a musical opportunity. During his war service, which took him through the Normandy invasion and "on duty" at the Elbe River, he found time (don't ask me how—leaves maybe) to sing at St. Peter's Church, London, where he was soloist in Stainer's *The Crucifixion*. While stationed in Paris he studied with George Jouatte of the Paris Opera and was soloist at the American Cathedral (the only American member, at that time, of the double quartet directed by the late Lawrence Kilbourne Whipp). While on duty with the Army of Occupation in Germany he used spare time to study Lieder with Lulli Alzen of the Berlin Opera. When he came home, Lawrence Turner took advantage of the courses and teachers available through the American Theatre Wing. After all this, no engagement daunts him. Radio, the stage (operetta and opera), his church soloist position at Incarnation Lutheran, Brooklyn, a major Easter radio program with Cardinal Spellman, or a "team" recital with Doris Hevener Bolvig and the girls—all are met with vitality and confidence. This brings me to the two lovely daughters who, each year, are growing in musical stature.

Lawrie, the younger, a most promising pianist who has studied in New York with Jewel Bethany Hughes, has finished at Packer Collegiate Institute and this fall enters Eastman at the University of Rochester. Beth, a sophomore at Wagner College, is presently a duo-artist—she is an excellent virtuoso violinist and also has inherited a singing gift. She is adding vocal study to an already heavy schedule and is a member of the famous Wagner College Choir.

It is a pleasure to know and write about this delightful, completely American family who inaugurated the Glenora Festival out of the genuine conviction that the tradition of family music-making is the heart of a truly musical people.

musical COURIER

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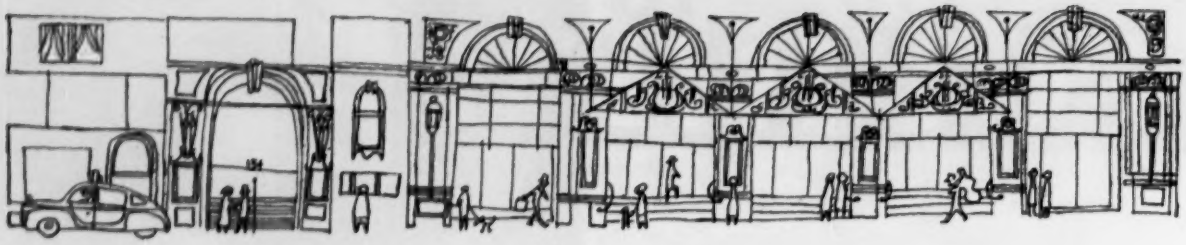
Seventy-sixth Year
August, 1956

ALONG 57th STREET



■ All right, all right, we know promises are piecrusts—made to be broken, but Partout promised not to quote the gentleman who made the pungent comments on opera at the recent seance concerning same. But so many inquiries have come in that we might as well break down and tell you that the logical questioner was well-informed **Joe Lippman,** genial representative of National Artists. Anyone seeing Joe these days does a double-take—a sylphlike form, no less, but the cheerful wit is recognizable. Heavy on the hoof (and worried) primadonnas, check with Joe on how he did it. . . . While we are on the theme of managers and their associated workers, have you noticed that the eye-catching gals on 57th Street these days are the publicists? Dressed by Charles James, Hattie Carnegie, Bergdoff, Nettie Rosenthal, and Sophie of Saks (Fontana too and Dior, I'm told) with the smartest hairdos and/or hats, we gaze with envy upon **Libman** and **Bond** and **Francis** and **Smith** and **Williamson** et al—to be continued in our next. We haven't seen **Dalrymple** yet. . . . **Laszo Halasz** flew over from his chores in Barcelona (the Liceo) and announces a mixed brew—or should we say *paiella*—for the coming season. "Boris Godounov," with Nicola Rossi-Lemeni, will receive the Shostakovich treatment. Howcum? To be unique, no doubt. The Rimsky-Korsakov is still the prettiest. Flamenco dancers and museum costumes will decorate the "Carmen," to be sung by Mr. Halasz' discovery, singer **Rosario Gomez.** Several American artists will join the company, notably **Astrid Varnay** for the German repertory. . . . **Roberta Peters** flew in after completing recordings in Rome for RCA Victor. Her husband, Bert Field, accompanied her, it says here—which is nice. . . . Conservative, or maybe, safety first, **Fritz Reiner** passed by, waving farewell just before he sailed to conduct the Vienna Philharmonic at Salzburg and the Philharmonic of London in Lucerne. He'll return in September. . . . Brisking along our block were two small but important ladies—not together. One, **Mana-Zucca,** just up from her Florida winter home in time to make an applauded TV appearance and to take five bows, by request, on the Telephone Hour that programmed her song (practically a classic now), "I Love Life." Mana, running along the rainy street with a big smile on her face, seemed to be still living her theme song! The other was **Zenka Stayna,** hurrying to catch the *Queen Mary* for London and points east. Mme. Stayna halted long enough to tell us that she would visit former pupils in Vienna and Zagreb and, at the invitation of the opera powers, would conduct several voice clinics. Never a dull moment, here or there, for this one! . . . Not too far from us (71st Street, I think) **Eugene Istomin** stops to catch his breath and drop off a load of laurels after his world tour. We love to say, "we knew him when." It dates back, and only a few years at that, to his amazing teen-age debut with the New York Philharmonic when the critics pronounced his pianistic technique "formidable." It's exciting to watch a great talent become more secure and splendid. Good going, Istomin! And welcome home from your six-continent trek. . . . **William Warfield,** another world traveler who has enhanced the reputation of American talent overseas, is home again. His Telephone Hour program of July 23rd ranged from dear old Harry Burleigh's "Wade in de Water" to the magnificent baritone aria from "Judas Maccabeus" (Handel) and Verdi's "Il Lacerato Spirito"—versatile's the word. . . . **Fredrich Gulda** is cycle-ing Europe with Beethoven Sonatas; he left here July 10 after appearances at Birdland and the Newport Jazz Festival—some jump in program if not in space. He likes jazz and intends to combine it on programs with classic repertoire in his spring USA tour. . . . A pretty, sprightly West-Coast dweller stepping out of the Hotel Pierre was **Eleanor Remick Warren,** composer of many successful vocal and instrumental compositions. She and her attractive husband were en route (aren't they all!!) to Europe for an extensive tour-vacation—coupled with conferences, we wager, with conductors and artists interested in new music, they'll return in late fall for a brief stay here before the flight to California's better (is it?) weather. Nice to have a glimpse of her. I just wish our kind friends would stop tantalizing us with notes and cards from far-flung beauty spots. (We don't really mean this. We love getting letters.) . . . Down in dear Georgia (remember "Gone with the Wind"? Well it isn't), despite the still black swatch burned through the state by the general whose name Georgians refuse to publicize, there is lovely cool country around the Sea Islands, and **Artiss de Volt** sends us clippings and pictures of the Spanish decor of The Cloisters and long stretches of white-spun beach, plus, of course, concert programs for harp (Artiss) and violin (Charlotte). She writes that she has relinquished Salzburg for the Deep South *sans* regrets and after many seasons of commuting. Brava! Home is best, even if it is this Con Ed-ridden city. (It must be tough for the inhabitants when an indispensible but hard-hearted corporation apologizes in black and yellow wasp colors, "Pardon us, we'll clean up and move on"—for "Dig we must." Noisy too. Nobody is insuring our ears against the multi-decibels—which is glamorizing the sound.) . . . Did you hear **Luben Vichey** (listed as the only Metropolitan Opera artist who is also an artist's manager) at the Stadium? Being rained out on the first scheduled "Boris" failed to dampen the National Artist prexy and he was coronated with gusto, eventually. We hope the other NAC bassos were on hand to applaud. . . . Nice **Anna Russell** (who is also one of the most gifted musicians in the business) dropped in informally at an audition for young hopefuls in Carl Fischer Hall and made an appreciative and appreciated auditor. Anna wowed the delegates and guests at the final big shindig at the Waldorf for the amazing and inspiring convention of the **American Guild of Organists.** One of our scouts phoned at 11 p.m. to report, breathlessly, "She has been on stage nearly an hour and they won't let her go!" *Sensational* is the only word for it. Anna seemed a bit surprised at her reception. "Natch," say we, "they adored you. The better the musician, the greater the appreciation." Best wishes to this artist in her coming eight performances at the Johannesburg Music Festival in the Great Hall of the South African metropolis. This should finish off the Mau Mau. Dates at New Hope (Pa.) and TV in London are scheduled, but sound tame in contrast with the planned Malaya and Far East—Australia, too—engagements that will carry her away for much too long from our sidewalks and concert halls—until 1958. . . . Well, we'll say goodby too. We're en route to Weehawken.

PARTOUT

30th ANNUAL WORLD FESTIVAL FOR CONTEMPORARY MUSIC

ORPHEUS

By CARL MILLES

—central bronze statue in the fountain group in front of the Concert House in Stockholm.

American Swedish News Exchange, Inc.

By HAROLD C. SCHONBERG

MODERN music, a week of it, came to Stockholm along with another music festival, the Queen of England and the Equestrian Olympics. All merged at the same time, though the operative dates varied. The 30th annual World Music Festival of the International Society for Contemporary Music (I.S.C.M.) took place June 3-10. The Stockholm Festival of Opera, Ballet, and Drama was held June 3-14. Queen Elizabeth arrived for a state visit, and also to look at horses, on June 8. And the Equestrian Olympics began on June 10. Stockholm was, to put it mildly, crowded. In any hotel lobby you could have heard, in one corner, a group of intellectuals discussing Stockhausen's serial technique; and in another corner a group of tweedy British ladies dwelling on the fetlocks of a certain group of horses.

The ISCM concerts were arranged by the Swedish Section of the ISCM and Radiotjänst (the Swedish Broadcasting Corporation). Thirty-one composers from nineteen countries were represented. All of the concerts were held in the Concert Hall of Sweden, a building which contains a large hall and a smaller one for chamber concerts. It also includes, outside facing the vegetable market, the colossal statue of Orpheus by Carl Milles—a breathtaking conception, breathtakingly executed.

There were seven concerts. This listener's program book is scrawled full of comments. The following paragraphs will attempt a transliteration, concert by concert.

First Concert: Chamber Orchestral Concert, with The Radio Orchestra conducted by Hans Schmidt-Isserstedt. *Program:* Arthur Honegger: Concerto da Camera for Flute, English Horn, and String Orchestra. Rudolf Keltenborn (Switzerland): Suite for Brass Instruments, Percussion and String Orchestra. Dusan Radic (Yugoslavia): Spisak, 13 Sketches for 13 Instruments. Sven Erik Bäsk (Sweden): Sinfonia da Camera. Ahti Sonninen (Finland): "El amor pasa . . ." for Soprano, Flute, and Chamber Orchestra. Nils Viggo Bentzon (Denmark): Triple

Concerto for Oboe, Clarinet, and Bassoon.

Radic's "Spisak," which means "Inventory," was an extremely interesting mixture of Bartok and Stravinsky of "Les Noces." Exotic but not self-conscious. Individual use of the two female voices against the small instrumental group (3 oboes, 3 saxophones, bass clarinet, harp, drums). This is a talent worth watching. Honegger's piece, of course, was played in memoriam. Keltenborn's Suite was competent, rhythmically complex, lacking in character. Bäck's was "modified 12-tone" (a favorite expression hereabouts), frightfully difficult, extremely professional, virtually non-melodic. Very good, but who wants to hear it again? Sonninen's work was almost amateurish. The Bentzon was a well-organized, sturdy piece, not very exhilarating, influenced by Hindemith, and altogether a respectable job.

Second Concert: Chamber Music. *Program:* Henri Martelli (France): String Quartet No. 2. Karlheinz Stockhausen (Germany): Kontrapunkte No. 1. Anton Heiller (Austria): Chorale motet "Ach wie nichtig, ach wie flüchtig." Finn Mortensen (Norway): Wind Quintet. Torarinnsonn Leifur (Iceland): Violin Sonata. Hilding Rosenberg (Sweden): String Quartet No. 6.

Rosenberg best here; a work with polyphonic leanings; lyric; beautifully organized; serious and reflective. Deserves to be in the repertory. Heiler's motet also a fine work—sensitive, expertly written, with a basis in old German techniques but with an individual presentation. Martelli's Quartet suggests an academic Franck. Mortensen is eclectic and has little personality. Young Leifur (born 1934) is loud, Bartok-ish and angry. He could develop into a good composer. Stockhausen is Germany's electronic music man, but this score has orthodox instruments. The Kontrapunkte is worked out in the style of Webern —twelve-tone pointillism. All very assured and much too long.

Third Concert: Orchestral Music, with The Radio Orchestra conducted by Sixten Ehrling. *Program:* Barry Moss (New Zealand): Variations for Orchestra. Toshiro Mayuzumi (Japan): "Ectoplasme" for Electric Instruments, Percussion, and String Orchestra. Roger Sessions (USA): "Idyll of Theocritius," for Soprano and Orchestra. Mario Peragallo (Italy): Violin Concerto. Guillaume Landre (Holland): Symphony No. 4.

Peragallo's concerto, played accurately in a small-scaled manner by Sandro Materassi, not exactly unknown. Fuchs has played it in New York. For two movements it is pleasant, even charming, with conventional high-jinks for solo violin. Last movement noodles along; composer perhaps has run out of ideas? Landre's symphony supposed to be built on tone row, but first movement deals with consonant 1-3-5 triads. Other movements more advanced in 12-tone style. Interesting, well-composed work. Others on program have little to offer. The Moss Variations essentially a student work, with heavy-sounding post-romanticism. Sessions goes along in extreme dissonance for 35 minutes; nothing to grab hold of; vocal settings awkward-sounding; soprano soloist rather weak, which does not help cause. Mayuzumi makes spooky music, just like background to mystery movie. Pretty empty score, on the whole.

Fourth Concert: Special Swedish Concert, with Radio Symphony conducted by Herbert Blomstedt. *Program:* Ingvar Lidholm: Ritornell for Orchestra. Hilding Hallnas: Cantata for Soprano, Flute, Clarinet, Cello and Piano. Lars Erik Larsson: Missa Brevis for Three-Part Chorus. Gosta Nystroem: Sinfonia espressiva.

Larsson's a cappella setting is conservative, thoughtful, musicianly. The concluding "Dona nobis pacem" has a simple beauty rare among the works of the festival. Lidholm is twelve-tone and very violent about it. Hallnas also twelve-tone and much dryer. The lyric Elizabethan poetry he has chosen does not fit his treatment very well. Nystroem is one of Sweden's veteran composers (born 1890). Roots in late-romantic period though aware of contemporary techniques. Last movement of his symphony is a fugue that builds up to an ending like Bach-Stokowski.

Fifth Concert: Chamber music. *Program:* Barbara Pentland (Canada): String Quartet No. 2. Joaquin Homs Oller (Spain): Trio for Flute, Oboe and Bass Clarinet. Luigi Cortesi (Italy): Psalm VIII for Soprano, Flute, Cello and Piano. Giselher Klebe (Germany): Elegy Appassionata for Piano, Violin and Cello. Alan Rawsthorne (Great Britain): String Quartet No. 2.

Nothing particularly stimulating on this program. Longest work is Pentland's 25-minute quartet—sincere, objective, rather lacking in personality, melodically forced. Contains twelve-tone elements. Klebe's Elegy is more orthodox twelve-tone, very skillful and quite anonymous sounding. Must twelve-tone music kill individuality? Oller's trio is nondescript dissonance, and Cortesi's Psalm VIII attempts a lyric line but never lifts off the ground. Among all the above advanced music, Rawsthorne's romantic quartet stands out like a flower girl in a racing room—but the writing is too conventional to be of much interest.

Sixth Program: Orchestral Concert, with Radio Symphony conducted by Hans Schmidt-Isserstedt. *Program:* Hanns Jelinek (Austria): Sinfonia concertante. Benjamon Frankel (Great Britain): Violin Concerto. Marcelle de Manziarly (France): Music for Orchestra. Alexei Haieff (USA): Piano Concerto. Alberto Ginastera (Argentina): Pampeana No. 3.

Two fine soloists here: Max Rostal in the Frankel, Leo Smit in the Haieff. The latter is about the only Stravinsky-derived piece in the entire festival. Strange that so big a composer as Stravinsky should have had so little contemporary influence. The Haieff work received with real enthusiasm. Rightly so; one of the best pieces to be played. Frankel's Violin Concerto is nondescript: a little of this, a little of that. Too eclectic and even cheap in spots. Ginastera's "Pampeana" was a Louisville commission. Local color and all that; slick, brilliantly scored, thin in content. Jelinek is twelve-tone, and the Sinfonia is one of the best pieces of its kind heard in the festival. Long (26 minutes) but much more varied in texture and treatment than most equivalent works. A really interesting attempt and one would like to hear it again. Marcelle de Manziarly writes fluently but without urgency. Her music for Orchestra has little contour; it is the kind of work one just cannot hold in the memory.

Those were the programs. The usual quota of weak music was present, and perhaps it was a little weaker than might be expected. Quite a few of the delegates were complaining about the choices of the international jury. The newly elected president, Heinrich Strobel, head of the Baden-Baden Radio (he succeeds Goffredo Petrassi of Italy) promised, on accepting the job, to "rejuvenate" the ISCM. His main problems are a lack of funds and certain provisions in the ISCM constitution that make it mandatory to play certain scores after a three-year period of time has elapsed.

Next year's ISCM festival will be held in Zurich from May 31 to June 6, and will feature the first stage performance of Schoenberg's *Moses und Aron*. Hans Rosbaud has been named as one of the conductors, and the other most likely will be Paul Sacher. Rosbaud has the reputation of being one of Europe's best conductors of modern music. It must be said that Schmidt-Issertedt, in the festival just ended, made a strong impression. He conducts without putting on a show, but he has everything under perfect control and he learned all the new music inside out. All of the performances of the festival, indeed, were beautifully prepared by the Swedish and foreign musicians who participated.

Creatively, the series of ISCM concerts were on the sober side. The big, dominating influence was twelve-tone and its derivations thereof. Little experimentation was present on the one hand, and very little music *à la Les Six* on the other. The international jury selected, on the whole, works of a certain specified "modernity." But is not "modernity" a state of feeling rather than harmony, and is not a song of Poulenc as "modern" as a quartet of Schoenberg? Certainly the jury could have selected a more representative picture of modern music than the restricted area it did come up with for the festival. Next year let us hope that the canvas will have some lights and darks to relieve the prevailing greys.

THE NATIONAL SCENE

Left: *Three operatic winners of TV's "$64,000 Question" are received backstage by stars of Stadium's "Night of Italian Opera." Left to right:* BAYARD MACMICHAEL, *Seattle salesman who won $8,000 last August and the same amount only a few weeks ago on the "$64,000 Challenge"; sopranos* EILEEN FARRELL *and* BEVERLY SILLS; MICHAEL DELLA ROCCA, *shoemaker from Baldwin, L. I., who won $64,000 last February;* JEAN TENNYSON, *Associate Chairman of Stadium Concerts; and* GINO PRATO, *Bronx shoemaker who won $32,000 last August.* **Center:** *Conductor* JULIUS RUDEL *(right) congratulates balladeer* HARRY BELAFONTE, *who drew the all-time record crowd of 25,000 to the Stadium on June 28.* **Right:** *Conductor* SMALLENS *greets two young artists who made their Stadium debuts under his direction on July 11: 14-year-old violinist* MARILYN DUBOW, *heard in Wieniawski's D Minor Concerto; and pianist* JOEL ROSEN, *who played Brahms' B-flat Concerto.*

Carnegie Hall Sold

All of the stock of Carnegie Hall, Inc., which owns Carnegie Hall, has been sold to a corporation headed by Louis J. Glickman. The sale is subject to existing leases, some of which extend into 1959. The present management will continue for a period of at least one year, during which no changes in operations are contemplated.

Mr. Glickman has agreed that, for the next four months, Carnegie Hall will be available for purchase by the Philharmonic at no personal profit to himself and that this offer extends to any publicly minded group or organization which might buy and preserve Carnegie Hall for music.

Lewisohn Stadium Report

Imagine taking your hi-fi outdoors into a huge field, turning it up full blast to compete with chattering neighbors, the roar of planes, barking dogs, shouting children, sirens, and shrieking car brakes—and you have some idea of Lewisohn Stadium. You see the music played live, but you hear it canned. It is difficult, sometimes, when the stage microphones distort the orchestral balance or the wind whisks the "reinforced" sound in the wrong direction, to judge the quality of the conductor, the soloists, or the performance.

In microcosm, the six-week Stadium series showed up the faults of the N. Y. Philharmonic, of which it is a pared-down version. The men are good musicians with so many masters (one to four new conductors every week in this series) that they never fuse into a single instrument to express a common musical purpose. Night after night, throughout the season, the over-all effect, under even such first-rate conductors as Pierre Monteux, was embarrassingly sloppy.

First Week, June 18 to 23 — The first high point after opening night came on Wednesday with Harold Cone performing Schumann's Piano Concerto, Pierre Monteux conducting. Although Cone showed feeling for the romantic idiom and played with more vigor than precision, the real fun came in his encore, the Davy Crockett Variations he had composed for his own children. Mischa Elman was rained out on Thursday, but played the Tchaikovsky Violin Concerto on Friday with his usual accuracy, splendor, and peerless grand romantic manner. Monteux turned out creditable versions of the Symphony No. 4 and the Serenade for String Orchestra in C, in this all-Tchaikovsky program.

Second Week, June 25 to 30 — On Monday, Monteux conducted to perfection an all-French program, featuring the world premiere of Milhaud's Concerto for Piano and Orchestra No. 5. Stell Andersen, to whom the work is dedicated, was soloist and made the most of the music's dry gaiety. After an all-Beethoven program on Tuesday, conducted by Monteux, William Strickland took over as conductor on Wednesday, with a concert honoring the 60th anniversary convention of the American Guild of Organists. George Thalben-Ball gave a spirited performance of Handel's "Hallelujah" Organ Concerto, and Claire Coci played with skill an insipid Organ Concerto in E Major by Delamarter. On Thursday, Julius Rudel conducted the orchestral first half of a program, with Harry Balafonte performing solo in the second half, with a sold-out house to applaud his highly personal style of pseudo-folk singing. Saturday closed the week with music of Richard and Johann Strauss conducted by Franz Allers, and soloists Brenda Lewis, Marjorie Gordon, and Martha Lipton.

Third Week, July 2 to 7 — Howard Mitchell conducted at the Stadium for the first time, and was impressive throughout all his programs for bringing the orchestra into line and producing the best orchestral music of the whole season. On Monday, Erica Morini played the Mendelssohn Violin Concerto with her usual superb musicianship and absolute sincerity. On Tuesday, Henri Deering played Beethoven's Piano Concerto No. 3 in C Minor. His tempos were measured, his rhythms precise, but the introspective and muted passages were lost in the vastness of the Stadium. Rain canceled the July 4 and 5 concerts, which were combined on Friday, to give Richard Dyer-Bennett a chance to satisfy his many fans. Saturday closed the week with Eileen Farrell, in magnificent voice, adding to the glories of "Italian Night," with soloists Richard Tucker, Beverly Sills, and conductor Alfredo Antonini.

Fourth Week, July 9 to 14 — Monday was the Stadium's annual Gershwin night, under Alexander Smallens'

leadership. Despite several showers, the audience raised their umbrellas and heard out every note of Earl Wild's fine performances of the Concerto in F and Rhapsody in Blue. William Warfield, baritone, and Leontyne Price, soprano, combined their talents in the second half to give a rousing and beautiful set of selections from *Porgy and Bess*. On Wednesday, 14-year-old Marilyn Dubow, with perfect intonation and technique and the musical understanding of a mature artist, played Wieniawski's Violin Concerto in D Minor. And Joel Rosen showed his talent for technical brilliance and a clean legato in his performance of Brahms' Piano Concerto No. 2 in B-flat, although at times he approached Brahms more like Czerny. Saturday was another sell-out to accommodate Louis Armstrong and Dave Brubeck in the first Jazz Jamboree in the Stadium's history.

Fifth Week, July 16 to 21 — Rained out on Monday, Thomas Scherman opened the week on Tuesday in an all-Russian program, including Stravinsky's "Petrouchka," Borodin's Polovtsian Dances from *Prince Igor*, with the New York Concert Choir, and scenes from Moussorgsky's *Boris Godunoff*. Luben Vichey displayed beauty of tone and dramatic conviction as Boris, but lacked intensity. Mignon Dunn, in spite of a rich dark voice, failed to achieve more than garbled glory in the Love Duet with Robert Barry, who is an excellent Irish tenor, somewhat light for Moussorgsky's Oriental splendor. Wednesday combined that night's soloists with the deferred Tuesday program's, and we had Michael Rosenker turning out a rich and vibrant performance of Bruch's Violin Concerto in G Minor; Paige Brook making light of the brilliance and virtuosity of Ibert's Flute Concerto; and Samuel Lipman giving us an authoritative, serious, and thoroughly musical reading of Liszt's Concerto No. 2 in A Major. On Thursday, Zino Francescatti played Beethoven's Violin Concerto, Mozart's Violin Concerto in D (K. 218), and Saint-Saens' Introduction and Rondo Capriccioso. He adjusted his style appropriately to each work, and achieved a floating serenity in the slow movement of the Mozart. Rain deferred Saturday's program to Sunday, when the week closed with a full evening of Cole Porter tunes.

Final Week, July 23 to 28 — Vladimir Golschmann was scheduled to conduct most of the week, with Tossy Spivakovsky playing Lalo's "Symphonie Espagnole" and Aldo Parisot playing the Saint-Saens A Minor Cello Concerto Monday, then the two soloists joining to play Brams' A Minor Double Concerto. On Wednesday, Alexander Uninsky played Tchaikovsky's B-flat Minor Concerto; Thursday, Verdi's *Rigoletto* in concert form was given, with Julius Rudel conducting; and the ninth annual Rodgers-Hammerstein Night closed the season tunefully on Saturday.

Thus ended the annual summer parade of war horses, now put out to pasture until the 40th season needles them into another six-week trot next summer. K. H.

Mu Phi Epsilon's 33rd National Convention

Members of Mu Phi Epsilon, National Professional Music Sorority, gathered in Rochester, N. Y., June 19-22, 1956, for the Sorority's 33rd National Convention (the first convention in the second half century of the history of Mu Phi Epsilon). The theme of the convention, "Onward, American Music," was carried out both on the concert stage and in the decor of the various luncheons and dinners which were chaired by the Alumnae chapters of the Atlantic Province, the hostess province. The music and lives of Stephen Collins Foster and Edward MacDowell were featured by these Alumnae chapters; as well as a Pennsylvania Dutch Singing School and Music of the Nation.

Eminent speakers at the convention included Mr. Richard Bales, Music Director, National Gallery, Washington, D. C.; Dr. Sigmund Spaeth, President, Louis Braille Institute of America; and Dr. Howard Hanson, Director of the Eastman School of Music.

HOWARD HANSON, *Director of the Eastman School of Music and keynote speaker at Mu Phi Epsilon Convention banquet, and* ELEANOR HALE WILSON, *President of the national music sorority.*

At the banquet, chaired by the New York Alumnae chapter, a check for $1,000 was presented to Dr. Spaeth by Mu Phi Epsilon's National President, Eleanor Hale Wilson, in the name of the Sorority, for the underwriting of one issue of *The Braille Musician*. Mu Phi Epsilon is the first sorority to make such a presentation to the Braille Institute.

Highlighting the various speakers was Dr. Howard Hanson, whose topic was the convention theme. Claudette Sorel, internationally known pianist and a member of the New York Alumnae Chapter, was soloist at a recital following the final banquet.

A citation of merit was given to Jean Madeira, contralto of the Metropolitan Opera Company and a member of Mu Phi Epsilon.

During the past year, Norma Lee Madsen, National 2nd Vice-President and Music Adviser of Mu Phi Epsilon, has compiled a comprehensive list of published and unpublished works by Mu Phi Epsilon composers. Miss Madsen presented a copy of the compilation to Edwin Hughes, Executive Secretary of the National Music Council, of which Mu Phi Epsilon is a member.

Delegates and guests of the convention were entertained at concerts given by music delegates from collegiate chapters of the Atlantic province and by Alumnae chapter music delegates from the country at large. The Composers' Concert consisted of original compositions by Mu Phi Epsilon members.

Berkshire Festival

■ The opening concerts of the Berkshire Festival are not designed for the large crowds which come later in the summer season of the Boston Symphony Orchestra, but those who at-

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tend these intimate programs in the Theater-Concert Hall often proclaim them the high spots of the six-week series.

It was the Kroll String Quartet which opened this year on July 4 with the Messrs. William Kroll, Louis Graeler, David Markowitz, and Avron Twerdowsky playing works by Mozart, Prokofieff and Beethoven. It is worth noting that Mr. Kroll donated his services to aid the Berkshire Music Center's Revolving Scholarship Fund. Other noted artist showing like generosity on this series are Margaret Harshaw, Ralph Berkowitz, Rudolf Serkin, Zino Francescatti, and the members of the Boston Symphony String Quartet, all scheduled to appear on the remaining programs.

The first orchestral concert brought Charles Munch to the podium for two Mozart Symphonies (K. 550 and K. 504). It also brought Benny Goodman as soloist in the same composer's Clarinet Concerto. The conductor's readings of the two symphonic works were enthusiastic, energetic, and flexible. This produced an exciting and vibrant atmosphere much relished by the hearers. Possibly a more even style in the quieter sections might have added the last touch, but in any event these were masterly performances. As for Mr. Goodman ,he played correctly, conscientiously, and evenly. The general interpretation was too straightforward to be wholly acceptable, but the artist's sincerity and evident devotion did him credit and earned him much applause.

Munch continued Mozart the following evening, with a deft performance of the "Haffner" Symphony and with delightful results in the Sinfonia Concertante for Oboe, Clarinet, Horn, and Bassoon in which orchestra principals—Ralph Gomberg, Gino Cioffi, James Stagliano, and Sherman Walt —distinguished themselves.

Hugh Ross took over for the second half to conduct the orchestra and the Yale Glee Club through an understanding reading of the imposing and compelling "Military Mass" by Martinu. The first performance of Henry Cowell's "A Thanksgiving Psalm from 'The Dead Sea Scrolls' " disclosed a well-shaped and moving work which needs only some tightening up in a few sections to produce a first-rate effect.

For the week-end finale on Sunday, Lukas Foss conducted a novel program. The concert started and ended with standard works—the Haydn Symphony No. 86 and Mr. Foss's famous version of the Bach D Minor Concerto, which he conducts from the piano with himself as soloist. Two younger composers and the redoubtable Charles Ives provided contemporary interest. Haieff's Divertimento, a set of five short pieces, is too slight in substance and treatment to be taken quite seriously or, indeed, to be programmed at all at this Festival. But Irving Fine's "Serious Song" is not so much a "Lament for String Orchestra" (as he calls it) as an introspective and idyllic piece of neo-romanticism. The Ives "Unanswered Question," with its off-stage queries and the varied attempts at answers from the musicians in view, creates a beautiful and haunting effect.

JULES WOLFFERS

CHICAGO

■ The Ravinia Festival's 21st season was launched on June 26 with splendid spirit. The Chicago Symphony Orchestra, Marian Anderson, soloist, and Eugene Ormandy, on the podium for the first of four concerts, were all in top form for the opening all-Brahms program. An alacrious performance of the Academic Overture preceded the regal entry, of Miss Anderson, who, in best of vocal estate, poured out the richness of her glorious voice in four songs: "Dein blaues Auge," "Immer Leise wird mein Schlummer," "Der Schmeid," and "Von ewiger Liebe." Later in the Alto Rhapsody she won a tremendous ovation, repeated the following night when she was heard in songs of Bizet, Saint-Saens, Tchaikovsky, and others.

Mr. Ormandy, at these and successive concerts, gave some of his finest readings of the Brahms First, his own transcriptions of works of Bach and Handel, Ravel's Orchestral Fragments, symphonies of Bizet, Sibelius and the Beethoven Fifth, as grand finale to the All-Beethoven Program. Rudolf Serkin played an exalted performance of Beethoven's G Major Concerto, and at the following concert (not heard by this reviewer) was featured in the Schumann Concerto.

Pierre Monteux returned for his 16th Ravinia season for three concerts with Martial Singher and Zino Francescatti as soloists. Mr. Monteux brought us his seasoned, satisfying performances of favorite works of Ravel, d'Indy, Berlioz, and Chabrier, symphonies of Beethoven, Mozart, and Mendelssohn, and led superb orchestral accompaniments to excerpts from Berlioz's "Romeo and Juliet" delivered by Mr. Singher with rich vocal color and impeccable artistry. Francescatti, true successor to Jacques Thibaud, brought his aristocratic art to transcendent performances of Beethoven's Violin Concerto, the Mozart Fourth, and Saint-Saens' Rondo Capriccio.

Withal, the most thrilling and exciting concert of the season thus far, was the one which served for the Ravinia debuts of Conductor Igor Markevitch and his first soloist, soprano Inge Borkh. Miss Borkh's stirring singing of Weber's extremely difficult aria from *Oberon*, "Ocean, Thou Mighty Monster," brought forth a voice so powerful that it covered the orchestra. Again in excerpts from Wagner's *Die Walkuere* and *Tannhaeuser*, this radiant Brunnhilde of opera and concert electrified her audience with the dramatic impact of her sumptuous song.

Mr. Markevitch was not overshadowed, however, even by so spectacular a singer as Mme. Borkh. Lean, handhome, modest, and immediately ingratiating, Mr. Markevitch absorbed himself and his audience completely in his every performance, revealing anew works of Roussel, Rossini, and Verdi, and symphonies of Schubert, Brahms, Mozart, and Tchaikovsky.

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Leon Fleisher's solo appearances with Markevitch at the concerts of July 13 and 14 added to the importance of these occasions, for young Fleisher is already a top-flight artist. His performance of Rachmaninoff's Rhapsody on a Theme of Paganini for Piano and Orchestra had all the brilliance the work calls for, yet with exquisite lyricism and a deftness of execution that is the hallmark of accomplished technique. Mr. Fleisher rightly shared his enormous success with Markevitch and the orchestra who had given him an accompaniment of remarkable unity. We regret that another assignment prevented our hearing Fleisher's earlier performance of the Mozart C Major (K. 503).

Feature concerts given during the first month of Ravinia's Festival were those by the Griller String Quartet, (Mozart, Beethoven, Haydn, Bartok, Bloch, Ravel, Milhaud); an All-Gershwin program and a Pop concert conducted by Arthur Fiedler, with Eugene List soloist in Gershwin's Concerto in F and "An American in Paris," and Leonard Pennario playing the Khatchaturian Concerto for Piano and Orchestra; jazz concerts by the Dave Brubeck Quartet; and two concerts by Louis (Satchmo) Armstrong and his Concert Group, the last of which drew an audience of 12,585, the largest ever assembled at Ravinia Park.

■ Grant Parkers were assembled en masse to welcome Nicolai Malko back for his 12th season as resident conductor of the Grant Park Symphony Orchestra concerts. Maestro Malko belongs to that category of fine conductors who understand how to make classic music popular with the general public, and the free concerts *al fresco* as planned by him, have been a boon to Chicago, accounting in part for increased patronage. Each of his concerts features a contemporary work, including a number of first performances. Programmed on his concerts during the first half of the current season were works by Stravinsky, Kodaly, Ibert, Prokofieff, Shostakovich, Kalinnikoff and others, together with symphonies of the classic masters and varied lighter fare.

The first soloist under Malko's baton was Michael Rabin, who played a highly admirable, if not fully mature performance of the Brahms D Major with fine feeling for its lyric beauty, and flair for its brilliance. Of particular interest was the Saturday night concert of June 30 when the four finalists in the sixth Michaels Memorial Music Award contest were soloists with the Grant Park Symphony (with Malko conducting), competing for the $1000 grant and a solo appearance with the Chicago Symphony Orchestra at Ravinia during the summer of 1957. The remarkably gifted young Malcolm Frager, the first soloist to be heard, in a musically alive, virtuoso performance of Prokofieff's Concerto No. 1, was unanimously chosen winner of the award. Other finalists were Monte Hill Davis, whose fine talent was displayed in a sensitive, sweeping performance of the first movement of the Tchaikovsky Concerto; Beverly Somach, who played with refinement and flair Tchaikovsky's Violin Concerto; and Willard Straight, an outstanding talent who gave an exciting performance of Khachaturian's Piano Concerto. Mr. Frager appeared as soloist at the following concert (which we could not hear) in a repeat performance of the Prokofieff and the first movement of Beethoven's "Emperor" Concerto.

Other soloists under Malko's baton were Hugo Kolberg, concertmaster of the Grant Park Symphony Orchestra, who played a musicianly performance of the Beethoven D Major; Ruth Slenczynska, soloist on two successive programs, whose thoughtful, musical, and virtuosic performance of the Chopin F Minor Piano Concerto brought her back for several brilliant encores; and Gloria Lind, soprano, and Miles Nekolny, baritone, who sang most effectively and with true dramatic sense, excerpts from Tchaikovsky's *Eugen Onegin*.

Leo Kopp conducted the popular symphonic concerts of July 4 and 6, with Seymour Lipkin, pianist, as soloist in concertos of Rachmaninoff and Schumann (which we were prevented from hearing), and Rodgers and Hammerstein programs, with soloists Gloria Lind, Louise Carlyle, Harold Brindell, Jack Russel, and the Chicago Park District Opera Guild Chorus.

In a concert version of Bizet's *Carmen* presented by the Opera Guild, conductor Silvio Insana took first honors by providing accompaniments of first order. Vivacious and winsome Audrey Paul sang the title role tellingly. Likewise, Ralph Nielsen, capital as Don Jose, and Miles Nekolny, a sonorous and spirited Toreador, won the esteem of their listeners. Jot down the name of Dorothy Cothran, a young soprano of considerable potentiality, who will shine in operatic performances, if we take as criterion her singing of the role of Michaela.

■ Lyric Opera of Chicago has been legally adopted as the permanent name of Chicago's opera company, and will replace the temporary name, Opera Theatre Association of Chicago.

Ten of the eleven operas to be given during Lyric's fall season (opening October 10 with *The Girl of the Golden West* to be conducted by Mitropoulos) will be represented on four subscription series.

■ Louis Kohnop, well-known concert pianist and orchestra soloist, made his first Chicago appearance as duo-pianist with his wife, Aida Rubinstein, in an Orchestra Hall recital on June 18. Throughout the concert it was evident that Mr. Kohnop was the superior musician and pianist. Miss Rubinstein, graceful and unquestionably gifted, played cautiously in performances of sonatas by Scarlatti (the G Major, ingeniously arranged for two pianos by Mr. Kohnop), Bach-Keller and Mozart

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(D Major), which comprised the program's first half; but the talented team met on common ground in well integrated and spontaneous performances of Arensky's Third Suite (Theme and Variations), a first performance of David Willens' captivating Waltz for Two Pianos, and pieces of Dana Suesse and Ravel ("La Valse").

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ The summer Pop concert season by some 70 members of the Cleveland Orchestra was inaugurated with an all-Gershwin program, July 7, in the air-conditioned Public Auditorium. A record crowd attended. Under Louis Lane's able direction, the Pops Chorus assisted in this varied program which offered a concert version of *Porgy and Bess*, The Cuban Overture, "Gershwin in Hollywood," "Of Thee I Sing," and "An American in Paris." Soloists were Virginia MacWatters, soprano, and Norman Atkins, baritone. The second concert, a Viennese Program, consisted of familiar Mozart, Schubert, Brahms, and Goldmark compositions, with the closing group in a lighter vein: Lehar, Johann Strauss and von Suppe. The place of honor was assigned to Beethoven's Third Piano Concerto with Eunice Podis as soloist. This was the popular young pianist's 19th appearance with the Pops Orchestra, and she acquitted herself with high honors. Her firm technique, rhythmic stability, and exemplary phrasing imparted just the right degree of dignity. A Gilbert and Sullivan Night with Helen Roberts, soprano, and Richard Walker, baritone, will present excerpts from *Pinafore, Trial By Jury, Pirates of Penzance, The Mikado, Iolanthe*, etc., with the cooperation of the Pops Chorus.

■ The 77th Convention of the Ohio Music Teachers Association was held June 26, 27, and 28 at the Sheraton-Mayflower Hotel in Akron and offered a great many events of special interest. President Margaret B. Hall assembled the State, District, and County Officers for their opening business meeting. The Hon. Leo Berg, Mayor of Akron, welcomed the delegates; Ralph Gillman, Music Supervisor of Public Schools gave an animated talk on Music in American Life; and the Cleveland Institute of Music String Quartet (George Ciompi and Kurt Loebel, violins; Fred Funkhouser, viola; and George Bekefi, cello) offered the Boccherini D Major and the G Minor Debussy Quartets with fine artistry. Replacing Arthur Reginald, who was ailing, pianist Earl Kelly was hastily summoned and heard to fine advantage in the Chopin B-flat Minor Sonata, the Liszt-Paganini Etude No. 2, and a Chaconne in 24 Variations by the pianist himself, a composition that revealed excellent talents. Elizabeth Bennett, promising young violinist, contributed compositions by Mozart, Beethoven, the Chausson "Poème," and the Wieniawski Scherzo-Tarantella to the program.

The second day was filled with meetings, discussions and interesting papers as well as panels on many musical subjects. Participating in these were Ward Davenny, director of the Cleveland Institute of Music, Cecil Munk, and Burton Garlinghouse of Baldwin-Wallace College in Berea, and Alois Hruby of the Hruby Conservatory, Cleveland. Norman Phelps of Ohio State University spoke on The Importance of Theory. This was followed by a Song Recital by Ellen Herberich, soprano, assisted by Earl Kelly. The evening banquet was followed by a musical program presenting Grace Straw Wilson, soprano of Youngstown, and Clyde Stitt, pianist of Cleveland. The last day was given over to a Youth Festival presenting the district winners of the Junior Piano Contest: Susan Edelman, Alice Leach, Wynn Pfahl, James Miltonberger, Robert Sterbank, and Nancy Burr. Cellist Margaret Showalter played a Tarantella by Squire and Original Compositions for Violin and Piano by John Dempsey of Akron. A program by the Akron Youth Orchestra conducted by Dr. Louis Kirch of Kent State University closed the convention.

A.G.O. Convention Celebrates 60th Anniversary

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June for the American Guild of Organists (S. Lewis Elmer, president) Sixtieth Anniversary Convention, with headquarters at the Waldorf-Astoria Hotel. Robert Baker and Virgil Fox were convention co-chairman and Roberta Bailey was convention manager. The New York Chapter, A.G.O., was specifically designated as host to the visiting musicians, although virtually all city churches assisted in this capacity.

The huge gathering gave the visiting delegates opportunities to visit many of New York's prominent churches and to examine important organ installations, many of which have been reconstructed during the past five years, these representing some of the finest instruments in the world. Organ recitals, including splendid programs of classic and modern music, lured crowds to the various edifices in which they were played.

On the opening day of the convention Pierre Cochereau, organist of the Cathedral of Notre Dame, Paris, was heard in recital at St. Thomas, playing an imposing program of works by noted French composers. Other concerts followed, including a joint recital at the Riverside Church by Donald McDonald of the West End Collegiate Church and George Faxon, organist of Trinity Church, Boston. At St. James Church, Alexander Shreiner of the Tabernacle, Salt Lake City, presented a highly interesting recital, and at the Hunter College Auditorium the well-known recitalist E. Power Biggs, assisted by an instrumental ensemble, gave a thrilling performance of works by Sweelinck, Soler, Handel, and Mozart. Again at St. James Church, another joint recital was given before an enthusiastic audience by Claribel Thomson of the First Presbyterian Church, Ardmore, Pa., and Oswald Ragatz, Indiana University, Bloomington. The eminent English organist George Thalben-Ball, official organist of the B.B.C. Orchestra and Temple Church, London, presented an outstanding recital at Temple Emanu-El. One of the highlights of the convention was the program played at the Cathedral of St. John the Divine by Charlotte Garden of the Crescent Ave., Presbyterian Church, Plainfield, N. J. The final organ event of the week was the excellent recital at St. Bartholomew's Church given by Clarence Mader of Emmanuel Presbyterian Church, Los Angeles.

Three leading figures at A.G.O. Convention (left to right): M. Searle Wright, *National Secretary and Program Chairman for Convention;* Dr. S. Lewis Elmer, *National President;* and Dr. Robert Baker, *Co-Chairman of Convention and Dean of New York City Chapter.*

Numerous choral programs were an important and popular phase of the convention agenda. The pre-convention Sunday evening of music at St. Paul's Chapel, Columbia Univ., featured three choral compositions of contemporary composers—Robert Elmore, M. Searle Wright and Frank Scherer—who conducted their own works. The rendition was by the Oratorio Society of New Jersey and soloists, with Clarence Snyder conducting at the organ. An outstanding event at St. Bartholomew's Church (filled to overflowing) was the Guild Festival Service participated in by the massed choirs of Calvary Church, St. Mark's-in-the-Bouwerie, and St. Bartholomew's Church (David Hewlett, George Powers and Harold Friedell, respective organists and choirmasters). An impressive Choral Morning Prayer service was held at St. Thomas Church, with William Self, organist and choirmaster, conducting, Edward A. Wallace, associate organist, playing the service, and David R. Fuller of Dartmouth playing the prelude and postlude music. The Service of Music held at the Riverside Church and sung by its choir under the direction of Richard Weagley, with Virgil Fox at the organ, and featuring the first performance of Seth Bingham's "Credo" for organ and R. Vaughan Williams' choral "Dona Nobis Pacem," made a lasting impression upon the vast throng in attendance.

Possibly the most spectacular performance of the week was the Stadium Concert in which the Lewisohn Stadium was turned over to the visiting organists. An admirable program was presented by the New York Philharmonic and the Oratorio Society of New York under the direction of William Strickland, featuring Dvorak's "Te Deum Laudamus." Claire Coci, official organist of the Philharmonic, gave a brilliant reading of the Delamarter Concerto for Organ and Orchestra in E Major, while George Thalben-Ball of London displayed a virtuosic technique in works of Bach and Handel.

High Mass at the Church of St. Paul the Apostle, sung by the Paulist Choristers (Rev. Joseph R. Foley, choirmaster, and Frank Campbell-Watson, organist) and the Sabbath Evening Service at Temple Emanu-El (Lazare Saminsky, director, and Robert Baker, organist) were inspiring features.

A full schedule of lectures and demonstrations was given by noted musicians, including, among others, Seth Bingham, Ray Berry, Curt Sachs, Vladimir Ussachevsky, Wm. B. Mitchell. Forums were headed by Leo Sowerby, Otto Luening, Catherine Crozier, Vernon de Tar, Harold Gleason, Claire Coci, Leslie Spelman, and Robert Noehren.

Other events completing the musical agenda for the week included Gustav Holst's choral drama "The Coming of Christ," effectively presented by the chapel choirs of the Union Theological Seminary in James Memorial Chapel, conducted by Ifor Jones, and an unusual chamber music program at the McMillin Theatre, Columbia Univ., played by the Guilet Quartet.

At the Annual Student Competition for Organ Playing, Emily Ann Cooper of Arkadelphia, Ark., was declared the winner, with Charles M. Eve of Boulder, Colo., in second place. The winner later presented a recital in the Church of St. Mary the Virgin. A recital of the A.G.O. Test Pieces for 1957 was given by Wilbur Held of Ohio State University, at Central Presbyterian Church.

Organ tours, the President's Breakfast at the Waldorf-Astoria, miscelaneous daily social events, and finally the gala banquet in the Grand Ballroom of the Waldorf, rounded out the five-day schedule of activities for a successful and noteworthy Sixtieth Anniversary Convention. L. C.

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Gardner Read
Jules Wolffers

For catalog write:

Robert A. Choate, Dean
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SAN FRANCISCO

■ During the month of June The Hungarian Quartet presented at the San Francisco Museum of Art, in association with Mills College, four Tuesday evening concerts, all of which were highly enjoyable despite certain minor drawbacks. The tone of the ensemble was inclined to be dry, particularly in such works as the gracious little Quartet in D Major (Op. 76, No. 5) of Haydn, but the group excelled in contemporary works, giving a most exciting reading of Bartok's Quartet No. 2. Debussy's Quartet in G Minor (Op. 10) was performed with vigor and straightforwardness. The closing concert found the quartet at the peak of its form, opening with a suitably delicate reading of Schubert's "Rosamonde" Quartet, followed by Milhaud's Quartet in B-flat Major, No. 7 with its exquisite Lente, and closing with a most impressive and masterful reading of Beethoven's Quartet in E Minor (Op. 59, No. 2).

■ Devotees of flamenco were richly rewarded when Carlos Montoya, flamenco guitarist, gave a single recital at the Marines Memorial Theatre on the evening of June 22. The program was made up entirely of flamenco pieces, but the extraordinary variety of mood embraced by this music and Montoya's ability to color each piece individually combined to create a most fascinating and absorbing evening's entertainment. Several of the selections had associations with Argentina and Escudero, both of whom Montoya accompanied in the past, and the impulsive rhythms frequently brought to mind the noble gestures of these two great Spanish dancers. Particularly interesting were the "Tientos" (from Lorca) and the "Saeta" (meant to be played during the Holy Week procession in Seville).

■ No more fitting music than Ernst Bloch's "Sacred Service" could have been chosen for the program held in Memory of Mrs. Sigmund Stern on the afternoon of June 17 in the spacious, eucalyptus-framed grove which she gave to the city in 1931. Bloch's profoundly devotional music was most eloquently performed by members of the San Francisco Orchestra under the direction of Enrique Jorda, the University of California Chorus, Temple Emanu-El Choir, and bass soloist Stanley Noonan. Earlier in the afternoon Dorothy Warenskjold, soprano, sang with charming clarity of tone and expressiveness, two Mozart arias and "Depuis le Jour."

■ A musical evening of uncommon interest was held at the San Francisco Museum of Art (July 6) when the American Academy of Asian Studies presented Dr. Gaurang Yodh and Dinesh Patel in a program of Hindu Ragas for Sitar (Indian guitar) and Tabla (a tuned set of Indian drums). The musicians were introduced by Dean Alan Watts, who stated that Indian music is traditional while Western music is progressive, suggesting that our extraordinary quest for novelty would signify merely agitation of spirit to an Oriental. Raga was defined as "that which pleases." The ragas chosen for the recital were rather lengthy, and the Sitar with its 22 notes produces a pleasantly hypnotic effect; the rhythms of the tabla were curiously like those of much popular Latin-American music!

■ The annual season of Popular Symphony Concerts at the Civic Auditorium got off to a most auspicious start with Lucine Amara as soloist and Arthur Fiedler as conductor. Miss Amara's rich, full-bodied voice was heard to best advantage in the "O Patria Mia" from *Aida*, which she followed up with a beautifully restrained and subtle rendition of "Depuis le Jour" as an encore. The young San Francisco-born soprano proved as magnetic personally as vocally. (When will we be privileged to hear her in opera in her native city?) The orchestra did its best work in a captivating performance of Josef Strauss's "Dynamiden" Waltzes.

ALAN CAMPBELL

LOS ANGELES

■ The Ojai and Los Angeles Music Festivals, reviewed here last month, were followed by the fourth annual Pacific Coast Music Festival in Santa Barbara. This year the channel city wisely curtailed its efforts, and under the general supervision of John Barnett and Dorothy Huttenback came up with a distinguished series of chamber music and recital programs centered around the music of Brahms.

A new trio, comprising Eudice Shapiro, violin, and Nikolai and Joanna Graudan, cello and piano, proved an exceptionally sensitive and beautifully balanced group at the first two programs in the 700-seat Lobero Thea-

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tre. The next four events featured the Hungarian String Quartet, also in all-Brahms programs. Among the distinguished Southern California artists assisting at these musicianly concerts were Wendell Hoss, horn; Mitchell Lurie, clarinet; Lee Pattison, piano; Laurent Halleux, viola, and Gabor Rejto, cello.

Solo recitalist in the series was the brilliant young Mexican pianist, Jose Kahan, who received much of his training in Los Angeles, and whose appearance at Santa Barbara was in the form of an exchange concert with John Browning, who will play in Mexico City. Half of his program was Brahms; the balance included stunning performances of music by Chavez, Ponce, Bloch, and Barber. In the contemporary works he was superior. The eight-concert series closed with an exceptionally expressive concert by the Roger Wagner Chorale, including not only the familiar "Liebeslieder" Waltzes, but also the rarely heard motets from Op. 29 and 74 and the "Marienlieder" and folk songs. The entire series of concerts was a rare example of consistently good taste and high quality devoted to music which requires serious listening by the audience at the same time that it rewards them by a profoundly expressive emotional content. To this reviewer's thinking, it was the first time Santa Barbara's music festival has deserved consistent praise, and it certainly achieved this level without indulging in its previous reaching-out for "names" and "color" as a promotional lure.

■ Although Eugene Ormandy was music director of Hollywood Bowl for a full summer (in 1948), has led his Philadelphia Orchestra here on several occasions, and is of course much recorded and broadcast, the four concerts he led as an opener to the 35th season of Hollywood Bowl this summer finally aroused in me the acceptance of him as a great conductor.

It is typical of Ormandy's personality and technique that this realization should be so long in coming, for he is one of the few outstanding conductors who affects virtually no mannerisms in either his podium technique or in his interpretations.

Ormandy's surpassing skill as an accompanist was wonderfully shown in his accompaniment to Zino Francescatti's stunning performance of the Tchaikovsky Violin Concerto, and in his direction for singers Marian Anderson and Inge Borkh. The former's regal dignity of deportment and musicianship was in favorable contrast to Miss Borkh's overly-coy exuberance. Miss Anderson was in magnificent voice, too, and received overwhelming ovations for the distinction she gave to such usually hackneyed fare as "The Old Refrain" and "Believe me if all those endearing young charms." Heard thus, in the vast Bowl amphitheatre, her voice sounded exquisitely ripe in weight, texture, and tonal color, and her singing of music by Bizet, Tchaikovsky, and Saint-Saens, as well as folk spirituals, was thrilling.

Miss Borkh's tremendous vocal abilities slugged at Lehar and Richard Strauss' "Caecilie" with the same out-of-the-ball-park strength which Beethoven's "Ah, Perfido" and Weber's "Ozean, du Ungeheuer" more appropriately received. Her power was tremendous, but unfortunately she tried to project her charm in the same heavy fashion. This remarkable singer is best behind the frame of the opera proscenium, however, as her late spring recital in Pasadena with her husband, Alexander Welitsch, also certified. In the operatic theatre her tremendous voice, vitality, and theatrical instinct is properly channeled and disciplined to thrilling effect.

All-Gershwin and all-Cole Porter concerts, led by Johnny Green and David Rose respectively, were both 20,000-seat sellouts. But this was far from the case with the program featuring the television pianist, Liberace.

C. Sharpless Hickman

CINCINNATI

■ Although *La Traviata*, which opened the 35th gala season of Cincinnati Summer Opera on June 30 (second performance, July 4), is concerned with the trials and tribulations of a demi-mondaine, it was the male contingent of the cast that dominated the performance. Brian Sullivan's Alfredo showed this gifted tenor in better voice than ever; Frank Valentino's Germont was impressive and dignified in the best tradition, while Fausto Cleva's presence on the podium was ample assurance against the humdrum and routine. Licia Albanese, appearing here after a long absence, was the streamlined Violetta. Not always comfortable in the vocal demands of the Dumas-Verdi "Lady of the Camelias," and restraining the carefree sparkle of the bubbling first act, Mme. Albanese, nevertheless, gave a splendid character portrayal, gripping in its poignancy and elegant in its stage mastery.

Martha, felt by many to be a dated pot-boiler, had proved such a delightful surprise last year that it was chosen to share opening honors with Verdi's lady of light virtue as the season's second production (July 1, 5).

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Presented by an almost identical cast, it again exerted a spell of melodic charm and humor. Dorothy Warenskjold's warm voice of coloratura flexibility and her sprightly personality in the title role, aided by the superior vocalism of John Alexander's romantic Lionel, lent a bittersweet air to the opera's most cloying moments, while Eleanor Knapp and John Brownlee gave their respective roles (Nancy and Plunkett) a contrasting touch of humor. Lloyd Harris's Sir Tristram and Wilfred Engelman's Sheriff repeated their delectable caricaturizations. It was also pleasing to note the added freshness contributed by the local chorus members, who are being trained to take over the chores of professional veterans.

Rigoletto (July 6, 8) was something else again. It alternated between valleys of inadequacy to heights of superiority. Ruggero Schileo, a newcomer, was not up to Cincinnati standards as the Duke; his apparently good singing material squeezes out thinly at the top, and elsewhere has little regard for correctness of pitch. On the other hand, Nadine Conner, a visually and vocally beautiful Gilda, sang and acted brilliantly. Her Gilda had a voice of body and character, and did not rely on coloratura tricks to make it a gem of the lyric stage. Frank Valentino's vivid portrayal of the hunchbacked jester, although not thrillingly sung, rose to many moments of tragedy and passion. Valfrido Patachi (debut) was a sinister Sparafucile, Irene Kramarich (debut) a deep-voiced, vivacious Maddalena. Nicholas Rescigno conducted both *Martha* and *Rigoletto* with a brisk, firm hand, and a good grasp of the over-all effect.

In *Madame Butterfly* (July 7, 11) Cincinnati music lovers discovered a new romantic tenor star in its operatic sky. The debut of Barry Morell as Pinkerton was the most auspicious in recent years. The newcomer is young, handsome, an excellent musician, with admirable stage presence and a thrilling top voice whose bright quality carries all before it. Licia Albanese's "Butterfly," however, was an impassioned Italian, singing fervently, but without the necessary Japanese graces. It was a Tosca, a Manon—certainly Puccini—but not Cio-Cio-San. Cincinnati likes its Butterflies to be supple, fragile, shy blossoms. Mme. Albanese's best moments came at the tragic end, where Cio-Cio-San has matured to womanhood. The Suzuki of Eleanor Knapp was more than satisfying, the Sharpless of John Brownlee understanding and patient, while Virginio Assandri's Goro was more highly endowed vocally than is usual. Fausto Cleva, as is also usual, made of this favorite of his a superb recreation.

For the second time in successive seasons, *Turandot* (July 12, 14) spun its Oriental web before capacity and enthusiastic audiences. Frances Yeend was the imposing princess with ice-filled veins, her voice soaring effortlessly and expressively over Puccini's exotic orchestra and making child's play of the cruel tessitura. Ping, Pang, and Pong, an evenly balanced, musically integrated comic trio sung by Frank Valentino, Virginio Assandri, and George Tallone, were very effective in this ostentatiously staged production. William Wilderman's (Timur) high art grows with each season; Elena Greco was little more than an adequate Liu, while Ruggero Schileo had a few good moments and fared better with the declamatory lines of Prince Calaf than in the transparent and treacherous pitfalls of Verdi's Duke of Mantua. The well-trained chorus and the long, flowing instrumental phrases glowed in bright, fiery colors under the practiced hand of conductor Carlo Moresco.

As Mimi in *La Boheme* (July 13,18) Nadine Conner scored her second hit of the season. Her portrayal was poignant, full of a wistful charm which, added to lovely singing, reached high peaks of virtuosity. Barry Morell's Rodolfo, a bit weak in stage deportment, nevertheless strengthened the high-powered impression made by his voice in the *Butterfly* debut. Cesare Bardelli and William Wilderman were resonant and carefree members of the Bohemian set, and it is needless to add that Salvatore Baccaloni's inimitable characterizations of the landlord and the foppish Alcindoro add luster to any cast. Charity suggests that the shrill-voiced Musetta of the first performance remain nameless. Fausto Cleva again deserves the lion's share of praise for the devotion with which he caresses each note of the beloved score. LOUIS JOHN JOHNEN

PHILADELPHIA

■ The spanking new, modern, $350,000 Robin Hood Dell, which was opened on June 18 by Eugene Ormandy, Rudolf Serkin, and the Robin Hood Dell Orchestra (the Philadelphia Orchestra in summer uniform) with a Beethoven program, has been having one of its best seasons artistically. The attendance has also been up to the par established for the past four years since the concerts have been free to the public. An audience of 10,000 is only "average."

Ormandy, donating his services for the first week of the new Dell, continued with a Sibelius program the second night, featuring Concertmaster Jacob Krachmalnick as the proficient soloist in the Violin Concerto. A concert version of *La Traviata* was virtually a repeat from Emma Feldman's All-Star Concert series the previous autumn, with Elaine Malbin doing well in the title role, and Rudolf Petrak an engaging Alfredo. Hugh Thompson is an artist, but the music of Germont does not lie well for his voice.

Erich Leinsdorf was the second week's conductor, opening with Erica Morini, a triumphant soloist in the Mendelssohn Violin Concerto and Sarasate's "Faust" Waltz Paraphrase.

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His offbeat symphonic selections on his first two programs included Prokofieff's "Romeo and Juliet" Suite, Respighi's "Rossiniana," and Hindemith's Metamorphosis on Themes of Weber, all successful, and Mozart's Woodwind Serenade No. 10, which was a bit heavy as summer fare. Maryan Filar played Chopin's First Concerto with fine feeling. Leinsdorf closed his stay with forceful performances of Verdi's Requiem and Te Deum, with Elaine Brown's Singing City Chorus.

July 2 was Iturbi Night. Jose appeared as conductor-composer-pianist, and Amparo was also on hand as pianist. Jose scored in Beethoven's Third Concerto, Amparo played her brother's Fantasy, and both appeared in Infante's Spanish Dances and Gershwin's "Rhapsody in Blue."

Franz Allers did well in a Gershwin program, with Eugene List playing the Concerto in F, and Camilla Williams and Lawrence Winters singing excerpts from *Porgy and Bess*. Allers likewise won praise for conducting a program of American musical comedy excerpts, featuring a *Show Boat* scenario and the first performance of an excellent "synopsis" from Loewe's *My Fair Lady*.

The fourth week showed once more that performances on records and in person are not always the same, and (for this listener, at any rate) added up to a couple of disappointments. Igor Markevitch, who has impressed via discs, made his Philadelphia debut but did not live up to advance reports. His Brahms Fourth Symphony was on the slow side and lacked drama. Britten's Variations on a Theme of Purcell and the Moussorgsky-Ravel "Pictures at an Exhibition" were capable but not outstanding. His best work was done the previous evening, in Rossini's *L'Italiana in Algieri* Overture and Schubert's "Tragic" Symphony. The soloist was Inge Borkh, also heralded. She proved a fine soprano but not a great one. Her voice was subject to disconcerting changes of color and volume throughout its range. The demanding "Ocean, Thou Mighty Monster," from Weber's *Oberon*, lacked compelling feeling. Miss Borkh was more successful in numbers from *Walkuere* and *Tannhaueser*.

Vronsky and Babin proved themselves, once more, one of the top duo-piano teams in the Mozart E-flat Concerto. Arthur Benjamin's "North American Square Dance," written for the soloists, was an attractive, idiomatic novelty. Alexander Hilsberg gave well-balanced readings of Mozart's Symphony No. 40 and Stravinsky's "Firebird" Suite.

The Dell's final two weeks, conducted by Leonard Bernstein and William Steinberg, will be reported in the September issue.

Perhaps one publicized Dell point should be noted. "Classless" Dell is a misnomer. Not only are there reserved seats for the $100 "Friends of the Dell," but a new set of boxes for the directors—with name signs!

SAMUEL L. SINGER

Kenneth Allen Associates And CAI Merge

Kenneth Allen, of Kenneth Allen Associates, Inc., and Janet Lauren and Ruth Hokanson, of Concert Associates, Inc., have announced the merging of their two concert managements, effective as of August 1. The consolidated management, which will include Allen's subsidiary corporation, The Concert Theatre Ltd., will continue as Concert Associates, Inc., under the directorship of Mr. Allen, Miss Lauren, and Miss Hokanson, and will occupy the current CAI offices at 36 West 57th Street, N. Y. C.

Scheduled by the expanded firm for the 1956-57 season are first American tours of the Paris Ballet of Lycette Darsonval ,and of the Zagreb Soloists headed by Antonio Janigro; the second nationwide tour of the Roger Wagner Chorale; the introductory tour of the Robert Joffrey Theatre Dancers; initial appearances here of Italian pianist Sergio Perticaroli, and a coast-to-coast tour, his first under CAI auspices, of Philippe Entremont, young French pianist.

"Sunday at 4"

A new summer series of concerts called "Sunday at 4" has been launched at the Papermill Playhouse, Millburn, N. J. Fully air-conditioned and attractively situated, the Playhouse is within easy reach of New York City. Moreover, the sincerity and musical values of the opening all-Mozart program, June 24, augur well for the future.

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LICIA ALBANESE *with* MSGR. MCNULTY, *after receiving an honorary degree of Doctor of Laws from Seton Hall Univ., N. J. Before leaving for two months in Italy, the soprano was guest of honor at the third annual dinner, held at New York's Hotel Edison, by the Licia Albanese Music Club, which has international membership. In the fall Miss Albanese will sing with the San Francisco Opera Co. in a new production of* Madam Butterfly.

The New Jersey Symphony Festival Orchestra, under the baton of the very gifted Samuel Antek, introduced itself with aplomb in the opening work, Mozart's "Haffner" Symphony, which was distinguished by such *joi de faire musique* that such minor shortcomings as a certain lack of integration in the rather young organization did not count heavily against it. Rarely does one hear such convincing music-making as Mr. Antek and his ensemble offered. The second number, the ballet "Les Petit Riens," danced by the Ballet Guild and choreographed by Elaine Wilson, had a distinctly amateur flavor that did not accord well with the rest of the program. A ravishing performance of the Piano Concerto in C Major (K. 503) with Leon Fleisher as guest soloist closed the program. In the beginning Mr. Fleisher's playing was rather objective, if brilliant, though he warmed up to the music in the last two movements.

H. W. L.

NATIONAL NOTES . . . . . .

A two-year contract was signed on July 23 between the **Metropolitan Opera** and the **American Guild of Musical Artists,** thereby reinstating the 1956-57 season, which had previously been cancelled. Agreement was based on a decision to postpone Guild action against **Mr. Robert Herman's** dual status at the "Met" (assistant stage director, and as such a member of the Guild; assistant artistic administrator, and as such a member of management) until after the end of the 1956-57 season. . . . The 48th annual Convention of the **National Assn. of Piano Tuners** was held in Kansas City, July 9, 10, and 11. The invitation of the **Aeolian-American Piano Corp.** and of **Dr. Howard Hanson,** Director of the Eastman School of Music, to host the 1957 convention in Rochester was accepted by the membership. . . . The **Norwalk** (Conn.) **Symphony Orchestra** is accepting applications for the position of concertmaster, recently vacated. Anyone who feels that his experience and abilities qualify him for this post is urged to telephone or write: Mr. Iden Kerney, Leroy Ave., Darien, Conn. (OLiver 5-1666); or Dr. Louis Simon, New Canaan Ave., Norwalk, Conn. (VI 7-4968). . . . At the 11th annual convention of the **American Symphony Orchestra League** held recently in Providence, R. I., **Ralph Black,** manager of the National Symphony Orchestra, was elected first vice-president of ASOL, the organization composed of more than 1000 symphonic organizations in the U. S. and Canada. . . . The **Symphony of the Air** announces the following conductors for next season: **Stokowski, Markevitch, Krips, Solti,** and **Beecham.** A considerable amount of opera in concert form is planned. Arrangements also include a guest appearance of famed Bulgarian basso **Boris Christoff,** a series of suburban concerts featuring young American conductors and soloists, and a national tour for February, 1957. . . . The 28th National Convention of **Sigma Alpha Iota,** national women's professional music fraternity, will meet in Washington, D. C., Aug. 16-20, at the Shoreham Hotel. Concerts, recitals, workshops, panel discussions, and business meetings will be attended by between five and seven hundred women musicians representing 105 chapters in colleges, conservatories, and universities throughout the country. National President, Mrs. John B. Davison of Des Moines, Iowa, will call the Convention to order and preside at most of the business sessions. . . .

THE OMNIPOTENT CRITIC

"The *Tribune*, for example, has four staff music critics. Their reviews of sometimes obscure recitals can spell the difference between financial success and failure to a musician on a nationwide tour."

Business Week, January 7, 1956

When Byron lived, most writers took their cue
From critics on *The Edinburgh Review.*
Critiques, without appeal, were monthly hurled
At poets and the literary world.
Byron was the principal exception:
He registered a famous, rhymed objection.
Critical omnipotence today
Is vested in what *music* critics say.
Specifically (in prose, though—not with rhymes):
The music critics of the *Trib* and *Times.*
"Critic" is a word The *Times* imposes;
It's always quite a puzzle whose the prose is.
The author's cloaked in anonymity
(What ABC may mean, or XYZ
Is problematic). I don't like to urge, still
The *Tribune* used to sign itself with "Virgil."
Consider, then, the rising young musician
Intent upon improving his condition.
Juilliard's demands have all been met.
The Hall's reserved (one thousand dollars, net),
The tickets printed and the programs sent,
The artist's practiced, poised and confident.
What's more, his attitude is penitential:
The critics' acclamation is essential.

As anyone can quickly apprehend,
This story's heading for a tragic end,
For, notwithstanding bold imagination,
A good technique, and keen discrimination,
The *Tribune* thought his playing lacked direction;
The *Times'* man merely noted his selection.
In short, without a single rave review
His debut had the flavor of "adieu."
Today his main pursuit's matriculation
At Teachers' College School of Education.

WILLIAM H. VON DREELE, JR.

THE INTERNATIONAL SCENE

FRANCA DUVAL, *American-born star of Milan's La Scala, was chosen for the title role in the forthcoming Italian film,* Tosca. *In looks a combination of Lollobrigida and Jean Simmons, her voice is a combination of Ponselle and Muzio.*

Impact

ROBERT MCFERRIN, *leading baritone of the Metropolitan Opera, leaves for the Teatro di San Carlo in Naples for three performances as Amonasro in* Aida, *the first American ever to perform the part at the San Carlo. The engagement marks his first European appearance. McFerrin is also the first Negro engaged by the "Met" for leading roles on a repertory basis. His recording of the title role in* Rigoletto *was recently released by the Metropolitan Opera Record Club.*

Salzburg Opera Conference Scheduled

Specialists from the United States and Europe will attend the first conference on "Opera in Radio, Television and Films" to be held in Salzburg, Austria, Aug. 27 to Sept. 2.

With it will be held an operatic festival showing recent productions from Britain, Italy, the Soviet Union and the United States.

The conference, to be held within the framework of the Salzburg Festival, is being organized by the International Music Council, the Austrian radio, the Province of Salzburg, the Salzburg Festival authorities and UNESCO.

Mozart Autograph Discovered

Word has just been received from Vienna about the discovery of a previously unknown Mozart autograph. The 18-page manuscript is a copy, in Mozart's own handwriting, of the motet "Tres sunt" by Michael Haydn, brother of Joseph Haydn and Mozart's elder colleague in Salzburg.

The manuscript for many years had been buried in the archives of the former imperial court chapel in Vienna. Its discovery is the result of an investigation by Dr. Reinhard Pauly, American musicologist. During the past year Pauly, on a grant from Yale University, did extensive research in Europe on the sacred music of Michael Haydn. The manuscript in question was brought to his attention by Louis Dité, curator of the court chapel music collection, who believed it to be a Michael Haydn autograph. Pauly immediately realized that this attribution was erroneous and suspected that he had had the rare fortune of discovering a genuine Mozart manuscript.

After Pauly's departure from Vienna other scholars were consulted, among them Dr. Karl Pfannhauser of Vienna, and Pauly's opinion was confirmed. The precious manuscript is currently on exhibit in the Austrian National Library.

Meistersinger Opens 80th Bayreuth Festival

The Bayreuth Festival opened July 24 with a new production of Wagner's *Die Meistersinger* under the direction of André Cluytens. The festival will last until Aug. 25.

Its marked the 6th time since World War II and the 80th altogether that the festival has been held.

The opening opera was redesigned in the "new Bayreuth style" by the composer's grandson, Wieland Wagner, who said he broke with the realistic-romantic stage decoration in favor of what he called "romantic irony."

MILAN

■ "La Scala" closed her season—which, among other successful ventures, included the sensational trip to the Vienna Staatsoper—with a series of orchestral concerts. Bruno Walter, beloved in Italy as everywhere else, conducted in his own insuperable style the Mozart Requiem, and the Amsterdam Concertgebouw Orchestra appeared under Eduard van Beinum on three well-received evenings. After that, three other concert programs demonstrated that the Italian public, at least the one in Milan, is not to be considered wholly unreceptive to contemporary works. Without exploring the realms of extreme dodecaphonic and over-progressive music, several 20th-century items were well received and applauded, like Stravinsky's "Symphony of Psalms" in an inspired reading by Guido Cantelli, and the Violin Concerto of Alban Berg, competently if not too forcefully offered by Arrigo Pelliccia, Nino Sanzogno conducting. The same valiant team of artists also presented "Tartiniana" by Luigi Dallapiccola, an unusually attractive transcription of early violin sonatas viewed through the artistic temperament of one of the most stimulating composers and learned counterpointists of our time.

Highlight of this orchestral finale, however, was the last concert, in which Dimitri Mitropoulos had the courage to present a program which the board and the audiences of his New York Philharmonic concerts would hardly have approved of: one consisting of only two modern compositions of more than 40 uninterrupted minutes' duration each, both scored for large orchestra—Schönberg's "Pelleas and Melisande" and Richard Strauss' "Alpensinfonie." The acclaim given to this extraordinary leader was overwhelming. A storm of applause and a howling of "bis" compelled Mr. Mitropoulos to take the raving audience once more to the summit and repeat the crowning centerpiece, "On the Crest." GISELLA SELDEN-GOTH

FLORENCE

■ The nineteenth Florence Music Festival turned out exactly as expected. The Rome authorities who by force of their subventions are able to decide on the life and death of all artistic projects in Italy, have been satisfied with box office reports: the goal of bringing to the fore programs that will guarantee "the security of financial success" has been achieved. On the other hand, the more intelligent and exacting public has continuously fretted about the lack of any unusual or even moderately interest-

ing productions. All in all, nothing like a festive atmosphere prevailed. But, alas, stimulating musical events as experienced in bygone, less hectic and industrious times, seem lost forever.

Of the three only too-well-known Verdi operas which figured as the backbone of the scanty bill of fare, not less than seven nights were assigned to *La Traviata*; providing for sold-out houses and full coffers, mainly owing to the attraction of Renata Tebaldi's appearance and the gossip about the rivalries between this beloved primadonna and La Scala's Maria Meneghini Callas. This widely publicized "war of sopranos" contributed to the crowded attendance which enthusiastically fêted the truly marvelous Violetta of the Maggio's edition. Father and son Germont, sung and interpreted capably by Ugo Savarese and Nicola Filuricidi, were naturally eclipsed by the bearer of the title-role, dazzling as to voice, appearance and intensely persuasive acting alike. Miss Tebaldi was also heard in *La Forza del Destino,* giving a wonderful interpretation of the part of Leonore. This time her assisting male partners proved more adequate to her high artistic level; Giuseppe Di Stefano as Don Alvaro, Gian Giacomo Guelfi as Vargas, and Giulio Neri as Padre Guardiano sang and acted in the best tradition of the most fascinating older Italian opera style. If in spite of such an imposing array of fine voices, this *Forza* failed to rouse the enthusiastic response of competent listeners, such failure was due to the rather slow and phlegmatic conducting of the otherwise firm and correct Gabriele Santini. He made them wistfully remember the last Florentine performance of the same work three years ago, a superior reading under the stunning guidance of Dimitri Mitropoulos which called for the frenzied appreciation of Verdi's score, hardly ever before heard in similar splendor.

Third in the Italian series was *Don Carlos*—not "Carlo," a name incompetently imposed in New York on an opera Verdi never dreamed of designating without the final Spanish "s"! It is not one of the master's works with the greatest appeal for a public which easily tires from its exorbitant length of five voluminous acts. Schiller's drama, readjusted by two Frenchmen to what was deemed a libretto congenial to the Paris taste of around 1867, proved even too long for the composer himself; rarely has his towering art been so uneven as in this production. Although Verdi had revised the original version by eliminating at least the ballets and some superfluous episodes, the score contains, together with sublime arias and ensembles—one has but to mention the scene between King Philip and the Great Inquisitor, one of the most powerful pages in the whole history of opera—pieces of dubious taste and lame invention. Again the cast was of superior quality. The not yet wholly experienced but eminently promising young soprano Anita Cerquetti as Elisabeth seems likely to develop into a worthy member of the actual Italian primadonna clan. Her voice is of remarkable beauty and vigor; her scheduled appearance in Chicago next season will convince an American audience of the progress her singing and acting have made since she was heard on the same stage a year ago. Also Angelo Lo Forese, who coped successfully with interpreting the enormously difficult, and complex title-role, belongs in the front rank of young singers who are brightening the future of Italy's opera stages. The most predominant, masterfully conceived male figures of the drama, the King and the Great Inquisitor, were sung by Cesare Siepi and Giulio Neri with such superlative art that the famous duet of the third act, spiritual core of the work, made an impression of impelling force. Fedora Barbieri as Princess of Eboli and the excellent baritone Ettore Bastianini as Rodrigo fully lived up to the high level of the production. With the spirited rendering of the difficult instrumental part, the orchestra responded sensitively to the experienced baton of Antonino Votto, who also gave the huge and brilliant choruses their share in the success. This success of the long evening before a sold-out house was spectacular; although not everybody present was able to sit it out until 1.30 a.m.

As another popular attraction and box-office bait, the Rome authorities had imposed on the program an unabridged and original German version of Wagner's *Nibelungen*. The slogan "Verdi and Wagner" did not work out too badly, because many Florentines had never heard the Tetralogy in its entirety, especially those of the younger generation. (The *Rheingold* had its absolutely first performance in this city.) The four nights offered by a Stuttgart all-German cast under the baton of the little known conductor Herbert Charlier and staged by Frank de Quell were received with appreciation by huge and interested audiences. It was a dignified interpretation by a well-groomed, typical Wagner ensemble. For listeners who had lately gone through the cycle at Bayreuth itself, taking with them the impression of an incomparable new style, it could not call forth deeper emotions. Neither could the musical and especially the orchestral part of the production wipe out reminiscences of the work as presented by great Wagner conductors of the past. Prominent members of the cast were Wolfgang Windgassen as Siegmund and Siegfried, and Birgit Nilsson as Brunnhilde; the Wotan of Tomislav Neralic hardly proved convincing.

The Maggio's program was rounded out by a number of concerts, excellent as to quality, but of insufficient interest to justify their inclusion on such a festive occasion. Pianists like Claudio Arrau, Benedetti Michelangeli, and Mieclav Horszowski, and violinists like Jascha Heifetz and Nathan Milstein can be heard anywhere on

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Violinist

DOLORES WILSON
Leading Soprano Metropolitan Opera Assn. — **Soprano**

regular concert schedules. None of these prominent artists bothered to offer anything but the most worn-out standard repertory of their instruments. The recital of the excellent Italian two-piano team Gorini-Lorenzi proved the only event which featured contemporary music: the Bartok Concerto for two pianos and percussion, and several minor works of living Italian composers. And it proved the only event of the whole series which played for empty seats!

GISELLA SELDEN-GOTH

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NADINE
Conner
Soprano

YEHUDI
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Violinist

RISE
Stevens
Mezzo-Soprano

THOMAS L.
Thomas
Baritone

DOROTHY
Warenskjold
Soprano

FRANCE

■ This year the Strasbourg Music Festival was devoted mainly to Mozart. The two concerts reserved for contemporary music, however, were extremely exciting premieres. In Darius Milhaud's Concerto for Harp and Orchestra, in four movements of "dialogue" (especially with the woodwinds), the harp generally blended with the entire ensemble, evoking a wondrous pastoral feeling; seldom, however, did the solo instrument venture it alone. Nicanor Zabaleta revealed himself as a first-class artist.

The "Cinq Danses Symphoniques" of Jacques Casterede, one of the recent recipients of the Grands Prix de Rome proved a puzzling work. Though brilliant and shining, the dances are uneven. The Concerto for Flute and Horns by Jean Rivier was as heavenly as the interpretation by the incomparable Jean-Pierre Rampal. It is a ravishing work with verve and astonishing mastery. The flute revolved principally around somber harmonies, sometimes in light *contretemps*, and, in the finale, in *arabesques* of sheer virtuosity.

"La Passacaille" by Maurice Jarre was written on notes forming the name of Honegger, in homage to that great departed musician. It was composed of two themes, which the percussion section and three soloists played in turn. These two groups combined to create rhythmic complexity like a sonorous halo diminishing gradually until a trumpet is heard playing backstage. Honegger was also honored with performances of two of his symphonies —"Deliciae Basiliensis" (the fourth symphony) and the first symphony, which starts with a fugue and closes very quietly.

The Chamber Orchestra of Strasbourg, the remarkable creation of Maestro E. Bour, and the Orchestra of the Strasbourg Radio, under the direction of the superb conductor Louis Martin, gave refined attention to the performance of these very different works.

■ The beautiful city of thermal baths, Enghien Les Bains, only a few miles from Paris, organizes each year a festival of ballet and Italian opera. The setting is a 19th-century casino on the edge of a lake frequented by the artistic and worldly elite. This year *Manon Lescaut* and *La Fanciulla del West* by Puccini were chosen, works known in Paris only through records. The program featured the best artists of La Scala. In *Manon Lescaut* the soprano Clara Petrella and the tenor Carlo Bergonzi demonstrated superb voices, perfect technique, and exceptional endurance in these two demanding roles. The same is true of *La Fanciulla*, in which Mario Del Monaco displayed exceptional brilliance. The basso was Piero Guelfi, and the mezzo was Elisabetta Barbato. The entire company (from Milan) and the chorus (from Bologna) were under the direction of Maestro Quadri. These evenings were the best of the crowded programs. In Paris the Festival ended with Pierre Monteux directing the French National Orchestra, and Bruno Walter directing the Mozart Festival. Sir Thomas Beecham directed two concerts of the London Royal Philharmonic Orchestra. Darius Milhaud's opera, *Christopher Columbus*, given in concert form by the National Orchestra under the direction of Manuel Rosenthal and with artists of the Opéra (soprano, Janine Micheau; baritones, Massard and Depraz), was both savage and splendid. A great triumph.

■ Still other exceptional presentations should be noted. *Cosi fan Tutte* remains imprinted on the memories of those who were fortunate enough to attend. The performance was given in the Théâtre du Petit Trianon at Versailles, which was built at the command of Marie Antoinette for the performance of comedies. This theatre, a miracle of grace and beauty, was used for only five years before the French Revolution. It has been opened only three times since. Restored by the Rockefeller Foundation, it afforded us an evening in Fairyland. In the stunning decor of François Ganeau—a salon with flowers and birds on the walls, opening on the Italian gardens —the comedians doubled as singers. I do not believe it possible to find a better Mozart sextet: Stich-Randall, N. Merriman, M. Adani, M. Cortis, M. Spina, and D. Mantovani of La Scala. The Orchestra of the Concert Society was under the direction of Rudolph Albert. Only Paris can give a performance in which the most complete luxury complements the purest taste.

■ At the Sorbonne there was a beautiful concert in honor of Marguerite Long's jubilee. Charles Munch, conducting the National Orchestra, accompanied the famous French pianist in Fauré's Ballade and "Une Guirlande," dedicated to her by the composers — Françaix, Sauguet, Poulenc, and others. The Harvard Glee Club, subtly disciplined by Professor Woodworth, were heartily applauded for their share in the latter work.

SUZANNE DEMARQUEZ

VIENNA

■ With the appointment of Karajan as the artistic head of the State Opera, the decision has been made for the next three years. The closing of his contract met with a rather negative reaction from public and press. One still has not forgotten that great musical events were presented here by the most distinguished artists in Vienna and Salzburg without their having been given the dictatorial powers now given to Mr. Karajan. The concentration of such power over Vienna, Salzburg, Milan, and Berlin in Karajan's hands is felt by many to be the sign of an inflated ego, and the future is anticipated by them with

a certain amount of scepticism. Although Vienna will be the center of this artistic imperium (something which has never existed before in artistic annals), one doubts whether Karajan has the artistic and human greatness to use this accumulated power to best advantage. It is doubtful also whether the best conductors of the world—among them Szell and Mitropoulos—as Karajan is planning things, will cooperate with him in Vienna.

On the positive side, it must be conceded that Karajan forced through an increase in the state support of the opera (though it is tied up with him personally) and that an exchange of singers with La Scala, Milan, is planned. Besides, Karajan (as appeared at a press conference) has no real concept of his activities. He does not know what works he wants to do, or how long he will stay in Vienna during the season. In this connection, one has to remember that Karl Boehm was forced to resign because he did not commit himself to a seven-month stay during the Vienna opera season. In Karajan's contract, strangely enough, there is no stipulation how long he has to remain in Vienna.

As Karajan's access to power did not cause the jubilation he himself certainly expected, his appearance on the evening before his "Machtergreifung" with his first appearance at the Opera was by no means an uncontested success. An ensemble guest performance of the Scala, Milan, with orchestra and chorus, about 280 people, presented under his leadership *Lucia di Lammermoor*, in such an un-Italian interpretation that the widespread disappointment could not be hidden. Karajan's conducting forced the singers into a straightjacket, and left no opportunity for the music to flower and bloom. His staging (if you can call it that) was so conventional and stiff that it was often embarrassing. But the singers were enthusiastically acclaimed, especially Meneghini-Callas as Lucia (though the role is not hers, with her singing most of the time mezza voce, even though technically perfect) and Giuseppe di Stefano. The following evening (at the intimate Akademietheater) the audience caught a taste of the real La Scala art: Cimarosa's *Il Matrimonio Segreto*, conducted by Sonzogno and staged ingeniously by Strehler (the head of the famous Piccolo Teatro di Milano), with Sciutti, Ratti, Simionato, Badioli, Calabrese, and Alva was the acme of perfection and sent the audience into a frenzy of enthusiasm.

A big event made the State Opera once more the center of the Vienna Festival: the world premiere of Frank Martin's opera *The Tempest* (after Shakespeare) under the baton of Ernest Ansermet. The criticisms were only friendly and respectful, but the enthusiastic audience gave the evening the character of an outstanding success. Martin's music is not really theatrical (the low comedy scenes are spoken), but it has effective poetic passages and soars to remarkable heights. The continuous *recitativo accompagnato*, which only rarely develops into real arias, sometimes becomes monotonous, but as a whole, the music has such melodious unity that the words sound enriched and a real tonal magic is created. It is to be regretted that the passages of Ariel, who is mimed by a dancer, are entrusted to a chamber chorus and remain on the whole unintelligible. The performance was perfect. Ansermet's musical direction attended to every musical nuance, and Vakhevitch's settings were sheer magic. The leading part of Prospero had been cast with Fischer-Dieskau; his indisposition led to a last-minute substitution by the youthful Eberhard Waechter.

During the Vienna Festival, an Italian *stagione* under the conductor Argeo Quadri presented performances at the Volksoper. *Carmen*, with Mario del Monaco as Don Jose, and *Rigoletto*, with the aging Tagliabue in the title role were not outstanding. But a magnificent *La Traviata* was not only an excellent effort, but brought to Vienna the debut of the almost unknown Virginia Zeani, who made a sensation as Violetta. The 27-year-old artist is already a great singer and an immense stage personality; after her sensational success she was showered with offers from all over the world, including the Metropolitan Opera.

■ For the first time in many years Vienna could call itself a metropolis. The exit of the occupation forces atracted a great number of foreign visitors and the musical life in Vienna this June had an international flavor it has not had for a long time. Not only the guest performance of La Scala, Milan at the State Opera and of a *stagione* at the Volksoper, but

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also four guest orchestras and numerous foreign artists graced the concert stages of our city.

Of the guest orchestras, three counted among the top ensembles (the Prague Philharmonic Orchestra under Karel Ancerl, on the other hand, left much to be desired). The success of all three was great, but different in intensity. The reason for this is most likely the conductors, not the orchestras. The Leningrad Philharmonic brought at its helm the great Eugen Mravinsky, a conductor of intoxicating power, a rare and great authority who cajoled from his orchestra his slightest wish. The success of this ensemble was the greatest. The orchestra itself sounds like one of the top American ensembles, beautiful in sound, stunning in precision, exciting in its woodwind section, and with probably the finest tympanist of today. When Mravinsky conducts Tchaikovsky (5th and 6th symphonies) these works are not only ennobled but also exhibit the most brilliant orchestral fireworks and the most ravishing climaxes, which are unique today (the only comparable impression was made when Stokowski conducted the Tchaikovsky Fifth last year with the Vienna Philharmonic Orchestra). Another concert was conducted by the youthful Kurt Sanderling, presenting Rachmaninoff's Second Symphony. But where Mravinsky is a genius, his is only a great talent.

After the Leningrad, the Amsterdam Concertgebouw Orchestra under van Beinum had the greatest success. The sound under van Beinum, however, is almost always a bit thick, but the luxurious beauty of it and the virtuosity with which the orchestra plays, e.g. Ravel or Stravinsky, is admirable and highly exciting. Van Beinum conducts Mozart or Haydn with great drama, but his conducting remains on the surface (especially noticeable in Bruckner's gigantic Eighth Symphony), though it is always unaffected and appealing. The Concertgebouw Orchestra had a tremendous success with the audience, a reception not accorded to the Berlin Philharmonic. This ensemble is a great orchestra, if it is allowed to make music *par coeur* and uninhibited, but this time, under Karajan, it was not allowed to simply "make music." Artificial devices and nuances contrary to the style in Mozart, tastelessness in Wagner ("Liebestod"), and finally an "Eroica" played in a tempo and with a musical approach suitable to a Rossini overture, without any tragedy or greatness, did not allow the audience to warm up to the performance. What remained was the stereotyped acclaim of the Karajan fans and the regret of all who remembered the Berlin Philharmonic under Furtwaengler.

But the most moving and unforgettable experience of these weeks came at the end of the festival when Bruno Walter conducted the Vienna Philharmonic Orchestra in Mozart's G Minor Symphony and the Requiem. Even Bruno Walter, so loved and venerated in Vienna, has rarely reached such heights of interpretative insight (the only flaw was the ill-balanced solo-quartet — Lipp, Roessel-Madjan, Dermota, Edelmann). It is a matter of pride to the Viennese that, under Walter, the Vienna Philharmonic came out victor in the competition of orchestras, and also that the Singverein of the Gesellschaft der Musikfreunde achieved a perfection it has never realized before. DR. ERICH JANTSCH

RAY DUDLEY, *young Canadian pianist who won Canada's highest musical award, the Eaton Scholarship, and the Unanimous Medal from the International Competition at Geneva, is now touring the major cities of Europe and North Africa (a total of 60 concerts), and will appear en route as soloist under Monteux and MacMillan. He will appear as soloist with the London Symphony on Sept. 11.*

LONDON

■ The two cycles of the "Ring" at Covent Garden under the direction of Rudolf Kempe have been on an exceptionally high level. Press and public agree that they were the best since the Ring Cycles were resumed in 1949. It is true that there is no Brünnhilde today of the stature of Kirsten Flagstad or Frida Leider. But there are compensations, and there were many aspects of the 1956 Ring that were outstanding. Among these were the magnificent orchestral playing under Kempe; it is doubtful that there is any present-day conductor of Wagner who can equal his virtuosity and degree of emotional grandeur. Every consideration was shown to the singers, who even in the most strenuous passages were never overwhelmed. Three Americans made valuable contributions to the cast—Margaret Harshaw, whose Brünnhilde has developed in a high degree, and who acted and sang especially in *Walküre* and *Gotterdämmerung* with intensity of expression and artistry; Jean Madeira, the Erda, a role which she sang with mellow and rich tone; and James Pease, the Wotan and Wanderer of the Second Cycle, whose noble interpretation of these roles and warmth and sonority of

voice were impressive. Others in leading roles were Sylvia Fisher, who returned as Sieglinde and Gutrune after a year's absence; Maria von Ilosvay, the Fricka and Waltraute, as last year; Ramon Vinay, a Siegmund who has both lyricism and dramatic power; Hans Hotter, a superb Wotan in the first Cycle; Peter Klein and Otakar Kraus, as Mime and Alberic respectively (each of these characterizations were masterly and both really sang the music instead of declaiming it as is so frequently the case); Erich Witte, who gave a notable study of Loge; and Hermann Uhde, outstanding in his portrayal of the weakness of Gunther's character. New to Covent Garden in the Ring (though they have been heard here in other roles) were Wolfgang Windgassen and Kurt Boehme. I have no hesitation in proclaiming Windgassen the most satisfying Siegfried. Boehme has unusual dramatic power and portrayed Hagen's sinister malevolence with compelling effect. Scenery and costumes were by Leslie Hurry, and the new production of two years ago was rehearsed by Peter Potter. The lighting by John Sullivan was a vast improvement over that of the previous year. To sum up: it is doubtful if a finer standard of the Ring can be heard in any repertory opera house today. Both cycles were given complete without any cuts.

■ Puccini's *Manon Lescaut* has not been heard in London for nearly 20 years, which seems strange in a country where so much opera is given. In the opinion of this writer, the music of the first three Acts contains some of his loveliest melodies, though the fourth Act is undeniably somewhat of an anticlimax; this may be the reason why in the great International Opera Seasons at Covent Garden, even with such tenors as Zenatello and Martinelli, the opera was not a popular "draw." The credit for the present revival goes to the Carl Rosa Opera, which is a touring company playing for the most part in the provincial towns, and it is only fair that it should be judged on that standard. There are some good voices in the company, including a tenor, Charles Craig, with a robust and ringing tone; the chorus is adequate; and the *mise en scène* very attractive. It was owing to the conductor, who lacked the sense of line and rhythm, that the performance failed to make its due effect; his tempos were too fast and erratic and he showed little consideration for the singers. The company is giving a short season in London at the Sadler's Wells Theater.

■ Jascha Heifetz has made two appearances—first with the Philharmonic Orchestra under Paul Paray, when his playing of the Sibelius Concerto made a vivid impression; later in a recital, when he included Bruch's Scottish Fantasia and Bloch's "Poème Mystique." It has been rumored that he intends to take a year's Sabbatical. If this is so, we shall be the poorer for his absence from London next year.

ARTHUR NOTCUTT

Sixth Sibelius Festival

The first two festival concerts were celebrated by the distinguished B.B.C. Symphony Orchestra under the direction of Sir Malcolm Sargent. The first program consisted of the ubiquitous "Finlandia," by now a national Finnish musical epic, "En Saga," "Scenes Historiques I," and Symphony No. 1. Sir Malcolm and his orchestra were thunderously received, and many tributes were paid them on this their first visit to Finland.

The third concert gave one an insight into two aspects of Sibelius rarely encountered in America: his chamber music and songs. It also gave one an opportunity to hear the perfectly balanced and coordinated Smetana Quartet, whose fame had preceded it here from Prague, and Gerard Souzay, a French baritone of unusual sensitivity.

Mr. Souzay was also the able soloist in the fourth concert, in which an expanded State Radio Orchestra, conducted by Nils-Eric Fougstedt performed. Again he proved himself an artist of unexcelled vocal prowess and sensitivity.

The fifth concert was devoted mostly to songs and violin pieces. Sung by Aulikki Rautawaara, a mezzo-soprano of considerable experience, the Eight Songs belong to Opus 57. One was impressed by Miss Rautawaara's artistic delivery.

Of far greater significance was the performance of four of Sibelius' violin pieces by Henryk Szeryng, a Polish violinist, now a citizen of Mexico. This artist immediately revealed himself as a performer of first rank.

The two closing concerts, given by the Helsinki City Symphony Orchestra, were conducted respectively by Maritti Simila and Jussa Jalas. The highlight of the festival was the startling performance of the Violin Concerto in the closing concert as played by Henryk Szeryng. Sibelius' Second Symphony, rich, lush, romantic and powerful, authoritatively conducted by Jussi Jalas, brought the audience to its feet, and brilliantly closed a memorable festival occasion and music season.

JOSEPH ALEXANDER

NICOLAI MALKO *with* LENORA DE GARCIA CAPURRO *(left), president of de SODRE (National Radio of Uruguay), and* VERONICA KLEIBER, *daughter of the late Erich Kleiber, in whose memory Malko conducted two performances of Beethoven's Ninth Symphony in Montevideo. Following the series of six concerts in the Uruguayan capital, Malko flew to Buenos Aires to conduct the Schumann Festival.*

OBITUARIES

■ JOHAN H. GROLLE, the first director of the Curtis School of Music (from 1924) and for more than 40 years head of the Settlement Music School, Philadelphia, died June 12th aged 76. Born in Holland and a graduate of Amsterdam Conservatory, where he won the Queen's Scholarship, Mr. Grolle came to this country when he was 20, becoming a member of the first violin section of the Philadelphia Orchestra. He was instrumental in founding the Queen's Street Settlement School, which developed into a strong cultural and social force in the city. During his later years he devoted his full time to the work of the School. His brothers in Holland survive him.

■ MME. RENEE ROCHELLE, teacher and Founder-Director of Melrose Academy of Music and Arts, Hollywood, died May 10th. As a child prodigy, she travelled extensively in concert, appearing in command performance before Czar Nicholas II, later singing on the European Continent in opera, recital, and oratorio. In the United States she was heard in major halls across the country, including Carnegie and Town Halls in New York. In 1948 she settled in Los Angeles and founded Melrose Academy.

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■ CHARLES GRANVILLE, vocal instructor and concert baritone, died at the age of eighty on May 7th. Born in London, England, and brought to this country when an infant, Mr. Granville studied with Victor Maurel, later becoming this master's assistant. His debut, in Aeolian Hall in 1912, was followed by opera and concert tours and Broadway engagements. In 1932 he received a Doctor of Music degree from Chicago University. He was a teacher at leading colleges and conservatories. Among his writings are the *Vocal Study Plan*, a treatise for class and individual use, *Nine Vocal Songs*, and the *Granville Vocal Plan*.

■ MICHAEL FIVEISKY, celebrated conductor, composer, and teacher, died at the age of 75, July 6th. Born in Nishni Novgorod, he studied at the Imperial conservatories of Moscow and Petrograd under Tanieff, Rimsky-Korsakoff, and Liadoff, making his conductorial debut in 1908 at the Moscow Opera with *The Czar's Bride*. In 1917, he toured with the Opera Company to Siberia, then on to Shanghai, Japan, and India. In 1921 he commenced his American opera work in San Francisco and opened in New York later that year at the Amsterdam Theatre. The company was from 1923-26 under the Hurok management. Mr. Fiveisky directed the company in many open-air opera enterprises, including the Mall in Central Park. Last spring, he conducted *Boris Godunov* in the Miami University performance at Oxford, Ohio with the University Choir, and made his final New York appearance this past May in Carl Fischer Hall, where he served as accompanist for a program listing several of his compositions.

■ AVRAY STROK, noted impresario and manager of famous artists in Far Eastern and European tours, died in Tokyo, July 2, aged 79. A native of Riga, Latvia, he began his musical career as a cellist with the former Shanghai Symphony Orchestra after World War I but soon resigned to act as representative for other artists, one of his first being Efrem Zimbalist. Under ANTA sponsorship in recent years Mr. Strok promoted concerts across the world. The Symphony of the Air tour; Eugene Istomin, currently in the Far East; and Piatigorsky are on the outstanding Strok list.

■ ERNST PETER FISCHER passed away July 12th, aged 65. A famous operatic singer and composer, having been on the roster of the Royal Staats Opera, La Scala (Milan), the Paris Opera Comique, the Vienna-born artist came to America in 1936 and was engaged for the Metropolitan Opera. His notable career covered many seasons of first role performances. In recent years, one of his major activities was the management and operation of the International Music Lovers Guild, which presented in monthly programs young artists, instrumentalists, and vocalists, and students ready for debut.

SCHOOL NEWS

By GID W. WALDROP

Administration Changes At Columbus Boychoir School

At the annual meeting of the Columbus Boychoir School of Princeton, N. J., the Board of Trustees announced the promotion of Donald T. Bryant to Director of Music and introduced Dr. T. Robert Bassett, who will join the School as Headmaster. At the same time, the Board announced with deep regret the resignation of Herbert Huffman, founder of the famous Columbus Boychoir, who plans to devote himself to private business, but will remain in a consulting capacity as a member of the Board of Trustees.

Mr. Bryant joined the school staff in 1948, when the school was still located in Columbus, Ohio, and moved with the group in 1950 to Princeton. A graduate of Capital University and of Juilliard School of Music, Mr. Bryant is an accomplished concert pianist and composer. Dr. Bassett comes to Princeton from Beirut, Lebanon, where he has served as Principal of the American Community School since 1952.

CONTESTS AND SCHOLARSHIPS

■ **The Blanche Thebom Scholarship Foundation** has announced that applications are now being received for its annual $1000 award to an aspiring singer. The scholarship is open to singers between the ages of 25 and 30 who plan a professional career in music. Applications must be completed by October 15 and auditions will take place after that time. Inquiries should be addressed to the Foundation, Suite 300, 711 Fifth Avenue, New York City 22, N. Y.

■ **Anna Russell,** International Concert Comedienne, has recently donated a scholarship to insure the necessary aid needed for a student at the Music Academy of the West, located in Santa Barbara, California. This donation, in the amount of $600 annually, is to be used at the discretion of Mme. Lotte Lehmann, for an outstanding student in her vocal department at the Academy.

■ **The Youngstown Symphony Society** announces the second Bi-Annual Ohio Composers Competition open to Ohio-born-resident composers. An award of $100 will be offered for a Pastorale for String Orchestra or String Orchestra with solo instrument. For information write: Ohio Composers Competition, Youngstown Symphony Society, 1006 Wick Bldg., Youngstown 3, Ohio.

■ Hartt College of Music announces that the United Temple Chorus of Long Island, New York, an organization of 150 mixed voices, has established an annual scholarship in composition to honor its conductor's 15th year with the choral society. The scholarship will be known as the **Isadore Freed Scholarship** and will be used to help finance the education of a gifted young composer throughout his undergraduate studies at Hartt. Dr. Freed, distinguished composer, has been chairman of the composition faculty at Hartt since 1944.

■ The next **Marguerite Long-Jacques Thibaud Competition** will take place in Paris from June 17th to July 1st, 1957. It is open to young pianists and violinists of all countries, born between January 1st, 1925 and January 1st, 1957. For information write or apply to: The Secretary of the Competition, 46, Rue Molitor, Paris, France.

■ The 12th Annual **George Gershwin Memorial Contest** for the best orchestral composition by a young American composer will close August 31, 1956. This year's winner will receive a $1,000 cash award, and the winning composition will be world premiered by the New York Philharmonic-Symphony at one of its regular concerts at Carnegie Hall with Dimitri Mitropoulos conducting. Entry blanks, which must accompany each composition, may be obtained by writing to the B'nai B'rith Hillel Foundations, 165 West 46 Street, New York City.

■ Lehman Engel, President of the **Concert Artists Guild,** has announced that the organization will hold auditions for violinists and pianists in early September. The Guild is dedicated to providing concert opportunities for young artists under thirty. Full particulars may be obtained by writing to: Concert Artists Guild, 119 West 57th St., New York City.

■ Opportunities for young American musicians to study abroad during 1957-58 **(Fulbright Awards)** are available under the U. S. Government international exchange program. Candidates in the field of music may enter the general competition, which opened May 1. Closing date is Nov. 1, 1956.

ROBERT LONG, *Chairman of the Voice Department of Chicago Musical College, announces that two of his artist pupils (graduates of the College) will study in Europe this fall on Fulbright Scholarships. They are Joan Volek, coloratura soprano, and Marianne Kosakowski, lyric soprano. Norma Williams, last year's Fulbright winner from the Long Studios, will remain in Stuttgart another year and fulfill engagements throughout Germany.*

Requests for application forms must be postmarked by Oct. 25. Completed forms must be submitted by Nov. 1. Application blanks and a brochure describing the Fulbright program are available at the Institute of International Education, 1 East 67th Street, New York City, and at the Institute's regional offices in Chicago, Denver, Houston, San Francisco, and Washington.

■ The 10th annual competition sponsored by the **Church of the Ascension** is now open. The competition is for a festival anthem suitable for Trinity Sunday. The prize is $100, and the wining work will be published by the H. W. Gray Co. Entries must be mailed by Mar. 1, 1957 to Secretary, Anthem Contest, 12 W. 11 St., New York City.

FACULTY APPOINTMENTS

■ Appointment of Miss Marjorie Lawrence, internationally known soprano, to the Newcomb College Music School faculty as professor of voice, effective July 1, has been announced by Rufus C. Harris, president of Tulane University.

■ Don Marcouiller, director of marching bands and assistant director of bands at the University of Wisconsin, has been named director of bands at Drake University. Marcouiller succeeds Daniel L. Martino, who has resigned to enter music education work at Brigham Young University.

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■ Paul Beckhelm, director of the Cornell College Conservatory (Mt. Vernon, Iowa), has announced two new faculty members. Miss Anne Kish of Berkeley, California, has been appointed assistant professor of violin, replacing Miss Ruth Ray who has been granted a leave of absence for 1956-57. Mr. V. Earle Copes has been appointed associate professor of organ and director of the college choir. Mr. Copes leaves a similar position at Hendrix College, Conway, Arkansas.

■ Paul Creston, eminent composer and musician, will join the faculty of Swarthmore College for the 1956 fall semester, it was announced recently by Courtney Smith, President of the Pennsylvania school. Mr. Creston will teach a course and seminar in Principles of Rhythm, based on ideas developed during the writing of his new textbook *Principles of Rhythm*.

■ Mme. Fanny Cleve, distinguished European soprano, has joined the faculty of the vocal and opera department of the Dana School of Music at the University of Youngstown, Ohio. Her first assignment will be a production of Mozart's *Cosi fan tutte*.

■ Alexander Borovsky, well known concert pianist, has been appointed to the faculty of the Boston University School of Fine and Applied Arts. Borovsky has appeared as soloist with most of the important symphony orchestras throughout the world.

■ Henry Allen Bruinsma, now director of the music department at Arizona State College, has been named chairman of the music department at Southern Illinois University. He has served on the staffs of Duke University, Calvin College, and has been a guest professor of musicology at the University of Michigan.

■ Clayton Hare, Ontario-born musician, has been named head of University of Portland's College of Music. Hare is presently serving at the University of Alberta's Banff School of Fine Arts.

■ New faculty appointments to the Peabody Conservatory of Music in Baltimore, effective with the fall term, opening Sept. 27, include the noted cellist Aldo Parisot, Wayne Raper, first oboist of the Baltimore Symphony Orchestra, and Arthur Weisberg, first bassoonist of the same ensemble.

■ Rudolf Kruger has been reappointed General Director of the Fort Worth Civic Opera Association and Director of the Opera Workshop at Texas Christian University.

COLLEGE PRODUCTIONS

■ New York's Town Hall was the scene, on June 21, of New York College of Music's commencement exercises and concert. The first half of the concert was given over to the music of Mozart, commemorating the bicentenary of the birth of the composer. The last half included works by Grieg, Verdi, and Franck. The College Orchestra under Siegfried Landau supplied the orchestral accompaniment for some eight instrumental and vocal soloists. Dr. Arved Kurtz, director of the college, gave the commencement address and presented the annual awards.

Edwin Hughes, pianist, editor, teacher, and Wilfrid Pelletier, conductor, were given honorary degrees by Dr. Kurtz for distinguished services in music performance and education.

■ The first of the regular Sunday afternoon concerts of the Domain School of Conducting in Hancock, Maine, was presented on July 15th. Ginia Davis, soprano, and Emery Davis, clarinet, were soloists. Joseph Barone conducted the Orchestra of the School, of which he is the Director and Mr. Monteux the Master. Maestro Monteux maintains the school as a workshop for aspiring young conductors.

■ The Fifth Annual Spring Fine Arts Festival of the University of Houston was concluded on May 18. Among the works performed in the three concert series were Mozart's opera *The Impresario* and the *Requiem* and Merrills Lewis' "From the South,"—a sacred rhapsody. Dr. Lewis is director of the University's Department of Music. Other works from the Festival programs included R. Strauss' Serenade in E-flat Major, Menotti's opera, *The Old Maid and the Thief*, and Howard Hanson's Symphony No. 2.

■ The Carnegie College of Fine Arts presented a Choral Ensemble Concert on July 19. The program, the fourth in the summer art series being presented on the Carnegie Tech campus, was conducted by Mr. Don Craig, formerly conductor of the Fred Waring Glee Club. Mr. Craig climaxed four weeks of teaching and conducting at the School of Music by leading the choral group in compositions by Bach, Victoria, Willan, Beethoven, Christiansen, and a group of contemporary American composers (Virgil Thomson, Robert Bennett, Harry Simeone, and Randall Thompson).

■ An evening of chamber music was presented on July 9 by Angel Reyes, violin, and Gui Mombaerts, piano, at Northwestern University. Featured on the program were Mozart's Sonata in B-flat (K. 454), Sonatina by Henri Barraud, contemporary French composer and Sonata (Op. 94) by Sergei Prokofiev.

STUDIO NOTES

■ Activities of Dr. Elliot Griffis for the season included a six-week tour during which he auditioned prospective students and artists from the Mexican border to the Panhandle, visiting nine towns en route. Five engagements on the West Coast were in Pacoina, Encino, Van Nuys, Pomona, and Redondo Beach. A number of his new compositions were recently issued by the Carlos Music Company of Hollywood. Dr. Griffis' Violin Sonata, Suite for Trio and "Letters from a Maine Farm," taped and sent for recording, were stolen from the record company's headquarters. Fortunately, there is insurance coverage.

■ June Davidson announces that her pupil, nine-year-old Janet Ostrowsky, recently won a Hollywood Bowl Merit Award and received a superior rating during the auditions of the American Piano Guild. She was chosen by Leo Podolsky to play for his piano clinic in Glendale in July. Libby Crosby, a Hollywood Bowl Award winner in 1955, also won a scholarship to Chicago's Sherwood School of Music.

■ The Summer Classes of Rudolph Reuter ended in Chicago, August 1. Resumption of this instructor's schedule will be in Sept. at the American Conservatory. Newsworthy events during the season include the Chicago recital of Burton Scalin, who was awarded the National Society of Arts and Letters prize; the recital for Mu Phi Epsilon, given by Rosalie Barry; and the Commencement Program appearance of Donald Miller. Dr. Reuter announces that Geneva Southall has accepted a position at Louisiana College, and Lille Danek is now on the faculty of Indiana Central College.

■ The 47th annual June Recital of the Henniger School of Music was held at the close of the spring sessions. Presentations of State Merit Certificates were made by Dr. Richard Drake Saunders, and the Hollywood Bowl Awards were given by Mrs. William Nethery. The summer course for teachers will commence August 6th.

■ Artists under the guidance of Rosina Lhevinne are making names for themselves. Van Cliburn during the past season played 17 concerts with 10 major orchestras besides his numerous recital dates. John Browning won second place in the Queen Elizabeth of Belgium competition (59 contestants

(*Continued on page* 30)

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GEORGE BRYANT and his teacher, GERTRUDE NOLL of Nyack, N. Y. At 16, George was Salutatorian of his High School, won the Nyack Morning Music Club Scholarship of $300, the Shepp Foundation Award of $300, and the New York State Regents Scholarship of $1400. He has been accepted for enrollment at the Juilliard School of Music. Miss Noll is adjudicator for the Guild and for New York State Festivals.

BRUCE DUNCANSON, Artist Prize Winner in Guild Recording Events Two and Four (prizes totalling $250), is from Seattle, Washington. For 15 years a pupil of Paul Pierre McNeely, Mr. Duncanson has played in leading cities of the Northwest and is presently a scholarship student in mathematics and science at the University of Southern California.

Final tabulations in Guild Headquarters office reveal that 1276 cash-prize checks totaling $18,699 have been mailed to winners in the Guild International Recording Festival.

John Rogers Woods is the fourth pupil of Silvio Scionti to win the G. B. Dealy Memorial Award, which entitles him to an appearance in the Dallas Symphony Subscription Series plus a cash award of $250. He has won first place in several Guild Recording events.

Ernesto Berumen presented advanced pupils in a series of recitals at Carl Fischer Hall during June.

May Etts flew to Sarasota, Florida, July 20, to teach technic at the Guy Maier class.

Wednesday evenings throughout the summer the beautiful air conditioned home (E. 79th St., N.Y.C.) of Mr. and Mrs. Edwin Hughes is the setting of a series of outstanding piano recitals. Dorothy Bullock, who was heard with orchestra in Carnegie Hall last winter, started the series; Josephine Caruso, winner of a Colony Club recital, gave the second recital; Lorraine Gaal and her teacher, Alberta Childs, of Pennsylvania, joined in the third program (Lorraine was soloist with the Pittsburgh Symphony during the winter); Dorothy Garver, who will make her Town Hall debut Sept. 22, played her program at the Hughes'; Jeannine Romer, soloist with Atlanta Symphony, plays on Aug. 1; and the series is brought to a close Aug. 8 with the two-piano recital of Mr. and Mrs. Hughes. Attendance is open to members of the Hughes Summer Master Class and invited guests.

Mr. and Mrs. Anthony Parenti (Mrs. Parenti is Dr. Bernice Frost) sail on Aug. 9 for Europe. They will attend festivals in Salzburg and Munich and visit in Vienna, Switzerland, Italy, and Sicily, returning to New York late in the fall.

Warren Berryman, formerly an entrant in Guild tournaments, will go to Belgium in September on a Fulbright Scholarship. Cecil and Alice Berryman of Omaha presented Guild diploma winners in a series of spring recitals in the Joslyn Art Museum.

In the Composition Test, held lannually by the Guild in early spring and judged by James Reistrup of Washington, D. C. and Elliot Griffis of Los Angeles, the following were adjudged top winners in their respective classes, and were mailed checks of $15 each: Mary Elizabeth Scott, North Bend, Washington; Judy Schumann, Ridgewood, N. J.; Gail Durham, Seattle; Cheryl Marsh, Lincoln; Thomas Burson, Peoria. Winifred Buck of Keene, New Hampshire, is National Chairman.

Harriet Harris of Cleveland is chairman of Creative Workshops of Cleveland chapter of Composers, Authors and Artists of America; chairman of Northeast District of Ohio MTA; and chairman of East Cleveland Guild chapter.

Michele Leonis, Donald Peterson, and Linda Joy won summer scholarships with Dalmer Rogers, Guild chairman in Downey, Calif., from 21 who appeared in Guild tournaments, and later competed for the scholarships.

Beth Hudnall, Baltimore Guild Chairman, presented Edith Herrman Boggs in recital at First Unitarian Church in June and also in radio and TV the same month.

When Mardelle Smith of Sebring, Florida, first joined the Guild, she transported pupils 100 miles each way to Guild auditions. The next year she started her own chapter, now enters her entire class for two days of judging, and presents certificates and pins at a general school assembly.

The new green-covered Guild Yearbook reveals that 190 adjudicators are called on to judge Guild Tournaments.

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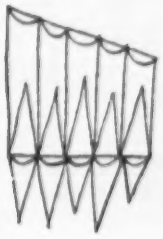

ORGAN

Leon Carson

"MARCHE HUMORESQUE," Shirley Munger. Galaxy Music Corp., New York. $.75

A rhythmic work in strict march time. The use of much staccato in both manual and pedal scoring gives the music an engaging sprightliness. The music, as such, is not difficult, but flexibility and spontaneity of performance on the part of the organist are essential. Suitable for recital use. 4 pages.

"LEGENDE," Norman Coke-Jephcott. Carl Fischer, Inc., New York. $.60

A musicianly and melodious work for the organ, with alternating moods of quiet expressiveness and agitation. Complete markings for interpretative execution. In addition to pipe organ registration, there is also a table of registration for Hammond organ. Suitable for church service and recital use. Perf. time: 3 min., 34 sec. 6 pages.

"SCHERZO CLASSIQUE," Norman Coke-Jephcott. Carl Fischer, Inc., New York. $.75

A sort of companion piece to "Legende," this contrasting organ work of charm and considerable brilliance is fast moving and requires great flexibility in execution, both on keyboard and wherever pedaling is called for. Pipe organ and Hammond registrations. Splendid concert material. Perf. time: 2 min., 2 sec. 8 pages.

MEDITATION on "JESU, MEINE FREUDE," Gardner Read. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.75

A quietly flowing, rather short lento organ work, expressive and strongly meditative of the above air throughout. It is not difficult, and should find a place in the serviceable repertory of the average organist. Suitable for church service—prelude or offertory. Well marked for technical and interpretative execution. 3 pages.

"FLANDRIA," August Maekelberghe. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York City. $1.25

An important contribution to the repertory of the concert organist. It reflects the spirit of the homeland, Flanders, and the main themes are original ones but closely imitative of a combination of Flemish folktunes. The work consists of 8 divisions, concluding with an impressive vivace finale, and consists of strongly contrasting moods. While not exceedingly difficult in musical structure, its success depends to a large degree upon a sizeable organ and an expert organist. 14 pages.

MEDITATIONS on "THE SEVEN LAST WORDS OF CHRIST," John Huston. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York City. $2

The seven parts of this interesting work are based on a meditative spirit conforming to the solemnity and dignity of the Scriptural text. The pathos and despair of the Fourth Word ("My God, my God, why hast Thou forsaken me?") are brought forth in wordless fashion by the dramatic intensity of the music, while the contrasting calmness, resignation, and quiet strength of the Seventh Word ("Father, into Thy hands . . .") has been sympathetically portrayed by the composer in the concluding section of the group. It is good organ music, sympathetic in its approach to a sublime but difficult subject, at the same time bearing marks of impressiveness in its depth of sincerity and well-balanced emotionalism. Adequately marked for interpretative purposes. A proper addition to the organist's library. 23 pages.

"VARIED HARMONIZATIONS OF HYMN TUNES," Eric H. Thiman. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York City. $1.50

An interesting collection of 18 miscellaneous harmonizations of hymn tunes for organ, to be used in conjunction with unison singing. In many instances the fullness and stability of the organ score afford excellent reinforcement to the unison singing line. Such well-known hymn tunes as St. Catherine (Hemy & Walton), St. Clement (Scholefield), Adeste Fideles (Wade's Cantus Diversi), Hanover (Croft), Laudes Domini (Barnby), and Aurelia (Wesley) are included. Keys used in this collection are deemed the most suitable for unison singing. 17 pages.

"EXTEMPORISATION," Alec Rowley. Mills Music, Inc., New York City. $2

Here is a most excellent book, subtitled "A Treatise for Organists." Its contents, however, should reach a still wider audience, including the music student. It is divided into two progressive parts — the first of eight chapters, the second of fifteen. The preface provides an appropriate introduction to the subject.

This little volume should prove of special interest and value to young organ students, including those not gifted naturally with the art of extemporisation. The subject is treated in a thorough, concise manner, with the thought always uppermost in mind that there should be reasoning in one's approach, not mere whim and fancy. An interesting and intelligent work.

"ORGAN WORKS OF CÉSAR FRANCK." Edited by S. Bornemann of Paris. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $4 each volume.

This is a magnificent set of works for the organ by the great Belgian organist. It consists of four volumes, which include: Vol. I, Fantaisie en Ut Majeur, Grande Pièce Symphonique, Prélude, Fugue et Variation; Vol. II, Pastorale, Prière, Final; Vol. III, Fantaisie en La Majeur, Cantabile, Pièce Héroique; Vol. IV, Trois Chorales. Basicly an edition for students, each volume contains an elaborate and highly instructive preface by Marcel Dupré in three languages (French, English and German), giving in detail, among other data, a brief sketch of Franck's professional career, general information on the performance of the works listed, and organ registrations and interpretation signs in considerable detail. These are volumes of a great master, worthy of an important niche in the music library of all progressive organists.

CORRECTION

Page 46 of the June issue carried the erroneous statement that Miriam Landrum had won a $750 award from the National Guild of Piano Teachers as "the most outstanding playing piano teacher in the nation." The winner of this award was Lois Zabel Banke, who at one time studied with Miss Landrum and is now a student of Dalies Frantz, to whom, Miss Landrum insists, belongs all the credit.

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ So legendary a man as Arturo Toscanini is certain to spawn an entire library. There already are a couple of biographical memoirs and studies of the great conductor. Now come two more: *Toscanini: An Intimate Portrait*, by Samuel Chotzinoff (Knopf, 148 pp., $3.50); and *Toscanini and the Art of Orchestral Performances*, by Robert Charles Marsh (Lippincott, 252 pp., $4.50).

The Chotzinoff book is an affectionate memoir, written by a man who has known Toscanini for many years. More a series of anecdotes than a biography, it adds little to our general knowledge of the man but it does fill out the picture of Toscanini at work and at play. His single-minedness, his childish tantrums, his eternal quest for musical perfection, his relations with the NBC Symphony—all these are discussed. To say that Mr. Chotzinoff is in awe of the Maestro is putting it mildly. Curiously, the author is wrong about one of the most dramatic moments of Toscanini's life—his final concert with the NBC Symphony, where Toscanini broke down for probably the first time in his career. Chotzinoff says that the excerpt from *Tannhäuser* came to a dead stop and then the orchestra broke into the *Meistersinger* Prelude. In fact, *Tannhäuser* did not stop, although it threatened to, and the piece was carried to its conclusion. Anyway, a pleasant and readable book.

Marsh's study has to do with Toscanini and his recordings. There is an opening biographical sketch, after which the author goes on to a detailed analysis of Toscanini's style and a disc-by-disc examination of every Toscanini record. Marsh has enthusiasm on his side. He also has a rather dilettantish musical attitude, and often writes as though his judgments had been passed to him from On High.

Another writer obviously in close communion with sources not normally available to mere mortals is B. H. Haggin in *The Listener's Musical Companion* (Rutgers University Press, 328 pp., $6.00). This is a music-appreciation-cum-discography book, in which the author takes the listener by the hand and tries to introduce him to great music. But the clumsy writing is full of technical talk that the ordinary reader will not understand and the more advanced listener will not need. For example, what is the reader to make of this typical excerpt: "The opening theme of the finale of the Symphony No. 8 coasting along *pp* until it collides with the *ff* C sharp; the unexpected play with that C sharp in the coda, ending with the unexpected change of key; the two places where the full orchestra breaks off, and first the flutes and strings *p*, then the bassoon and kettledrum *pp* go chortling on." So will the reader. This is what Shaw used to refer to as "Bach in B Minor." As for the discography, there is much that can be endorsed, and there also is much that strikes this reader as just plain nonsense.

■ The Mozart year sees the appearance of *The Mozart Companion*, edited by H. C. Robbins Landon and Donald Mitchell (Oxford University Press, 397 pp., $6.50). This, in style, format, and approach, is similar to the series of "symposium" books on various composers that Norton (and others) brought out several years ago. A group of authorities have here been invited to contribute essays on aspects of Mozart. Thus Otto Erich Deutsch has a chapter on iconography; Friedrich Blume discusses Mozart's Style and Influence; Arthur Hutchings the Keyboard Music. Other contributors are Donald Mitchell (The Serenades for Wind Band), Hans Keller (The Chamber Music), Hans Engel (The Smaller Orchestral Works), Jens Peter Larsen (The Symphonies), H. C. Robbins Landon (The Concertos), Friedrich Blume (Concerto Sources), Gerald Abraham (The Operas), Paul Hamburger (The Concert Arias), and Karl Geiringer (The Church Music).

The discussions and analyses vary from strictly musical (Hutchings) to near-Freudian (Keller). Some of the writing is highly technical and complicated, and much of it is only for the student or specialist. Other contributors deal with aspects of Mozart in terminology that anybody can understand. On the whole this is a stimulating and valuable book, one that expands material only suggested by Einstein in his fine one-volume study issued some years back.

■ A hefty biography, *Serge Rachmaninoff*, by Sergei Bertensson and Jay Leyda (New York University Press, 464 pp., $6.50), has just been issued. This is a thorough account, purely biographical, in which virtually *nothing* seems to have been omitted. As a result, the book does not exactly read like a novel. But as a source book about the Russian pianist-composer it is likely to remain unequalled. There also is an interesting picture of musical life in Moscow during the great years following the 1880's—those years when Tchaikovsky, Rimsky-Korsakoff, Rubinstein and the others walked the earth plain. The authors make no attempt at an analysis of their subject, and do not try to explain what made him tick. They do, however, quote his own remarks liberally, and in the mass of material a cohesive picture does appear.

■ MISCELLANY: It is beginning to seem as if every record book on the market these days is an offshoot of High Fidelity. *Building Your Record Library*, edited by Roy H. Hoopes, Jr. (McGraw-Hill, 247 pp., $3.95), is a series of short discographies contributed by various experts. It covers basic record lists from pre-Bach composers through the moderns, and also includes recommendations about light music, ballet music, Broadway music, and the spoken word. Those who are starting record collections should find this book a big help. . . . *Orchestral Accents*, by Richard Korn (Farrar, Straus and Cudahy, 276 pp., $3.50) is a study of musical accents and the interpretative problems they create. Korn, whose ears must be supernormal, distinguishes among 38 different types of accent. His analyses are interesting but, one feels, often entirely subjective. In any case he points attention to matters often passed over even by experienced musicians. . . . *Techniques of Modern Orchestral Conducting*, by Benjamin Grosbayne (Harvard University Press, 278 pp., $10.00), is a basic study of baton technique, and it is an excellent textbook — clearly printed, with many diagrams and musical examples.

STUDIO NOTES

(*Continued from page* 26)

from 20 countries). He also appeared as soloist with the New York Philharmonic Symphony as the Levintritt Award winner. Daniel Pollack chalked up two prizes from the Guild Recording Festival, a competitively won debut recital in Ymha, the first Joseph Lhevinne Scholarship and (for two years) the Samaroff prize. Martin Ganin received his M.A. and was engaged for a tour next season by The National Music League. Tong Il Han, the Korean lad discovered by Lt. General S. E. Anderson, played with the Philharmonic Youth Orchestra under Pelletier, and with the same conductor in Quebec, also on tour in recital and with the Denver Symphony, Sol Gaston conducting. Abbott Lee Ruskin, the young pianist who soloed with Thomas Scherman and the Little Orchestra, is now being heard at the Pop Concerts in the Garden of the Gods, Colorado Springs, under Eisenberg. Richard Syracuse is a winner of the Music Education League prize concert with The Little Orchestra. Tana Bowden, returned from European concerts, will debut under the award from YMHA next season. Olegna Fuschi, who appeared on the Arthur Godfrey and Ed Sullivan Shows, won the Young Artist Concert at Occidental College in Los Angeles.

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